The Art of

Disney · PIXAR

FINDING DORY

Preface by John Lasseter · Foreword by Andrew Stanton

Introduction by Steve Pilcher

Finding Dory takes a fresh plunge into a familiar world, following a forgetful blue fish on her quest to uncover the truth about her past.

This gorgeous book showcases the many stages of making the film through colorful concept art including digital paintings, photographs, storyboard sketches, sculpts, and much more.

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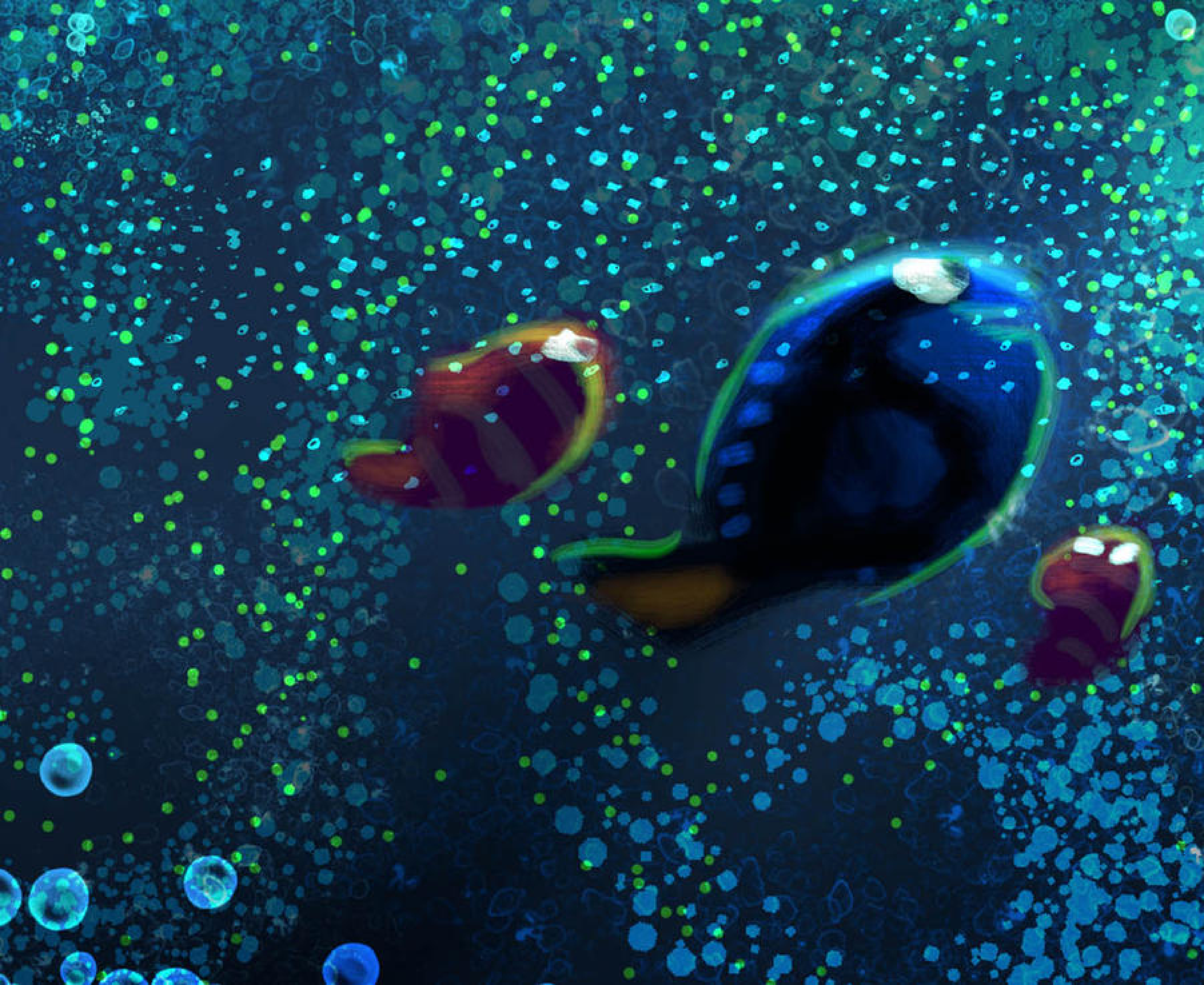

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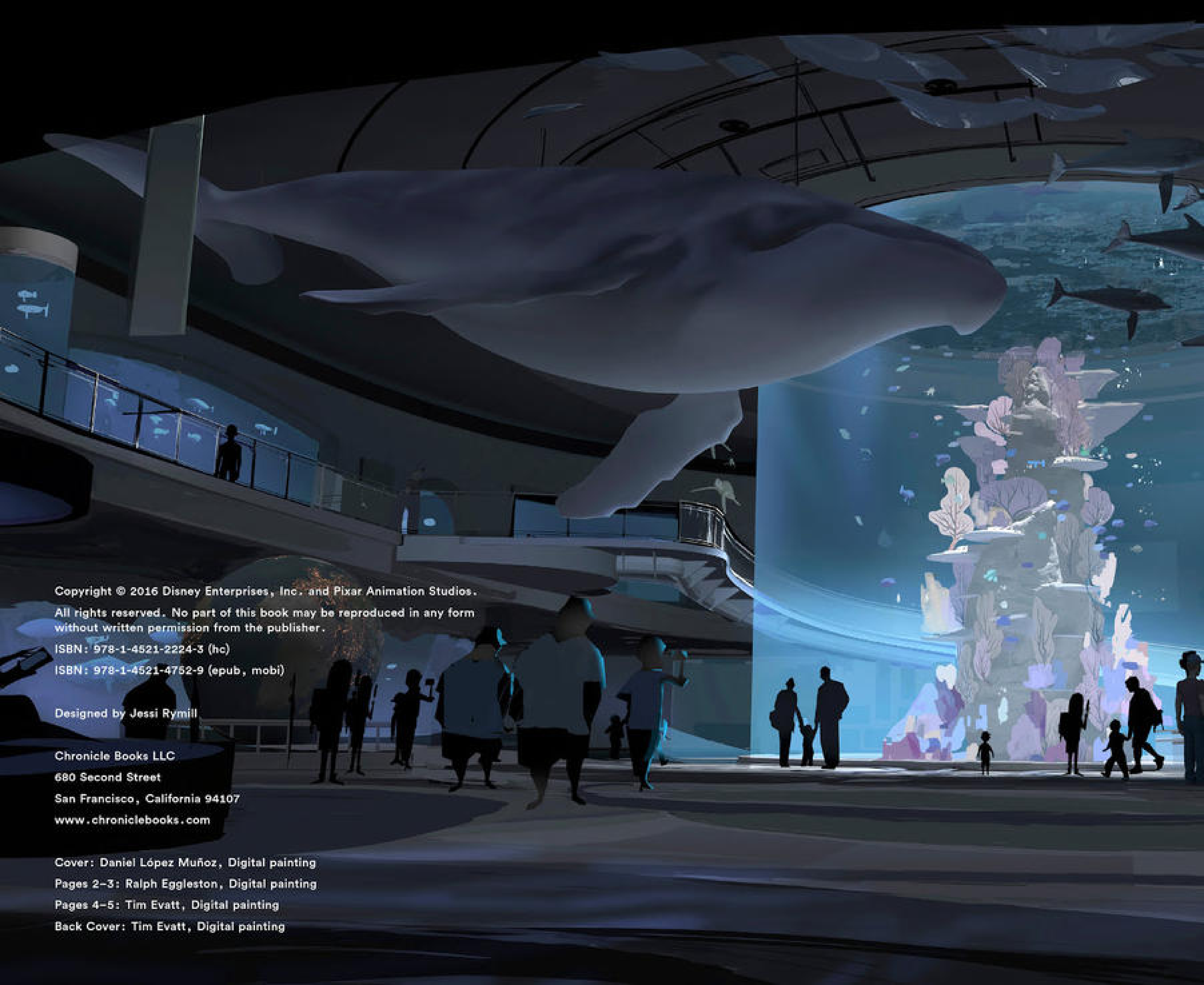

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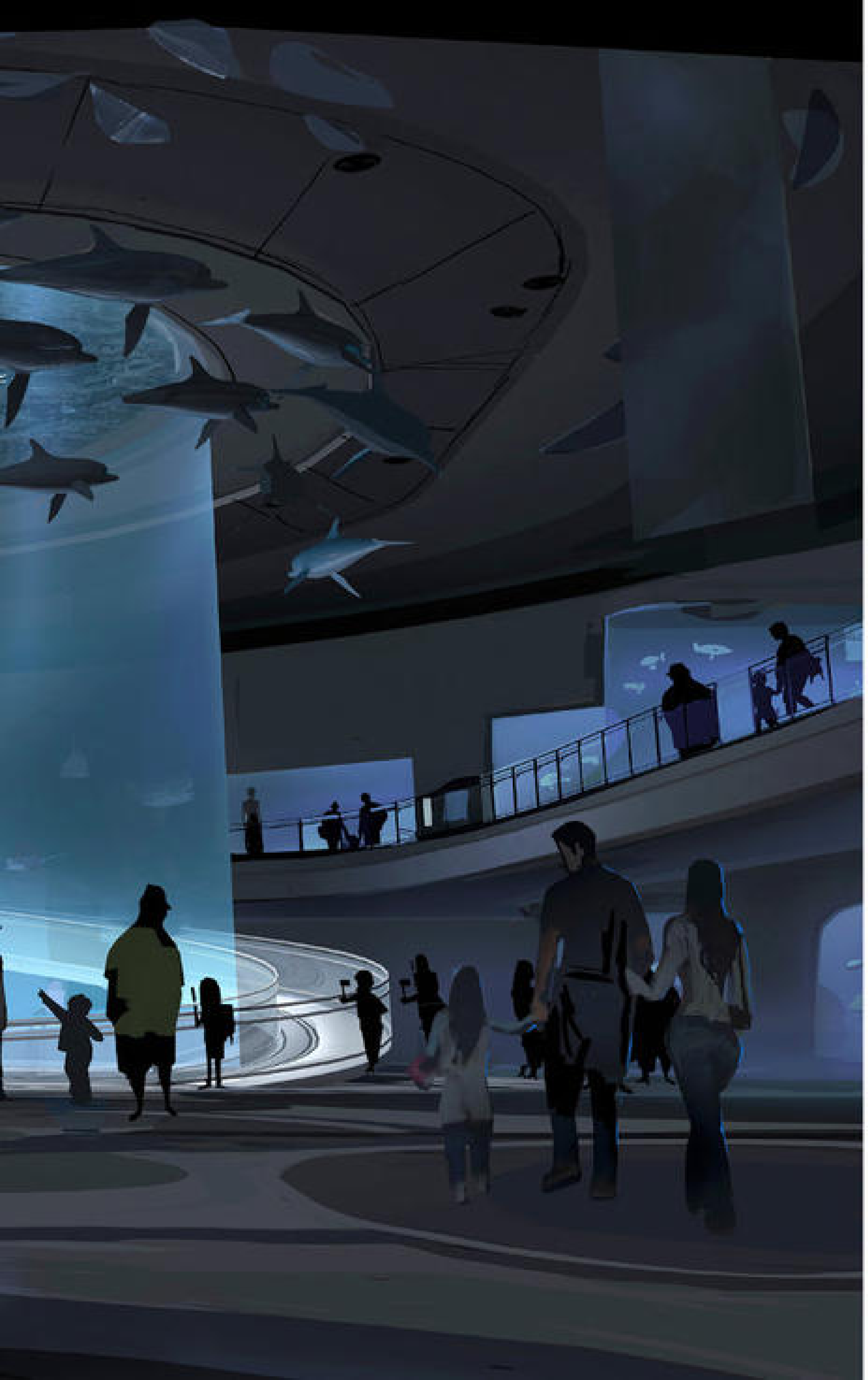

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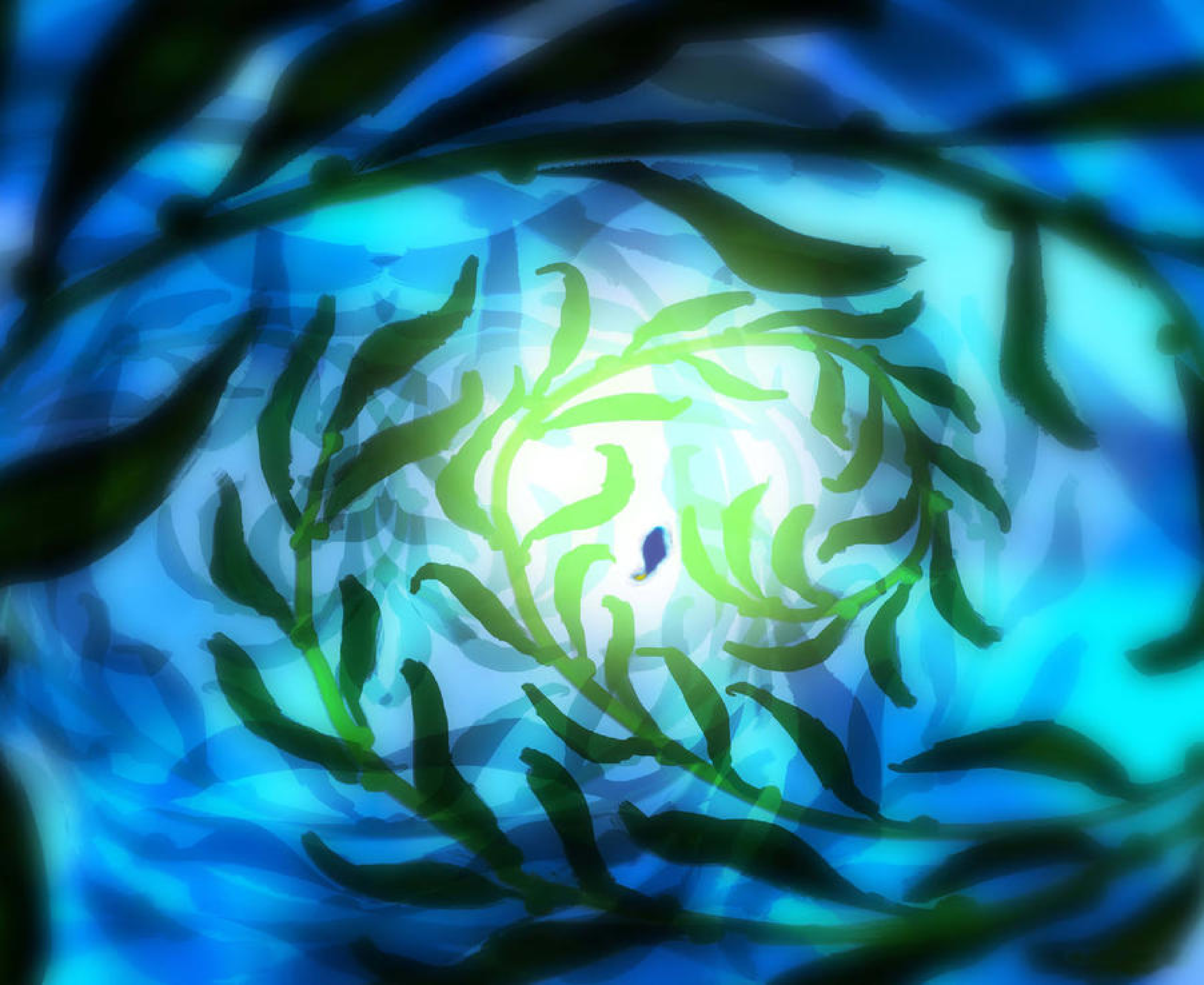

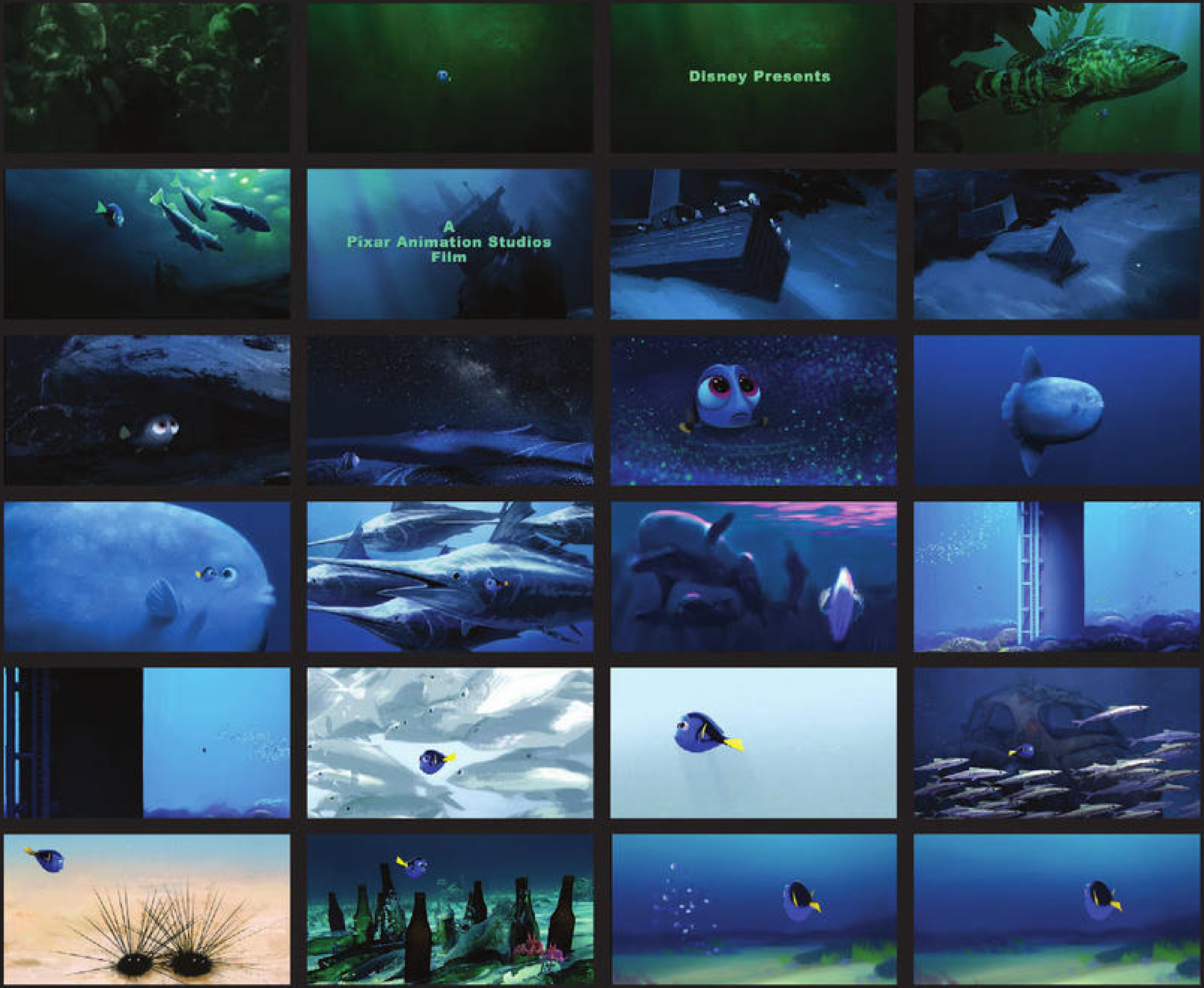
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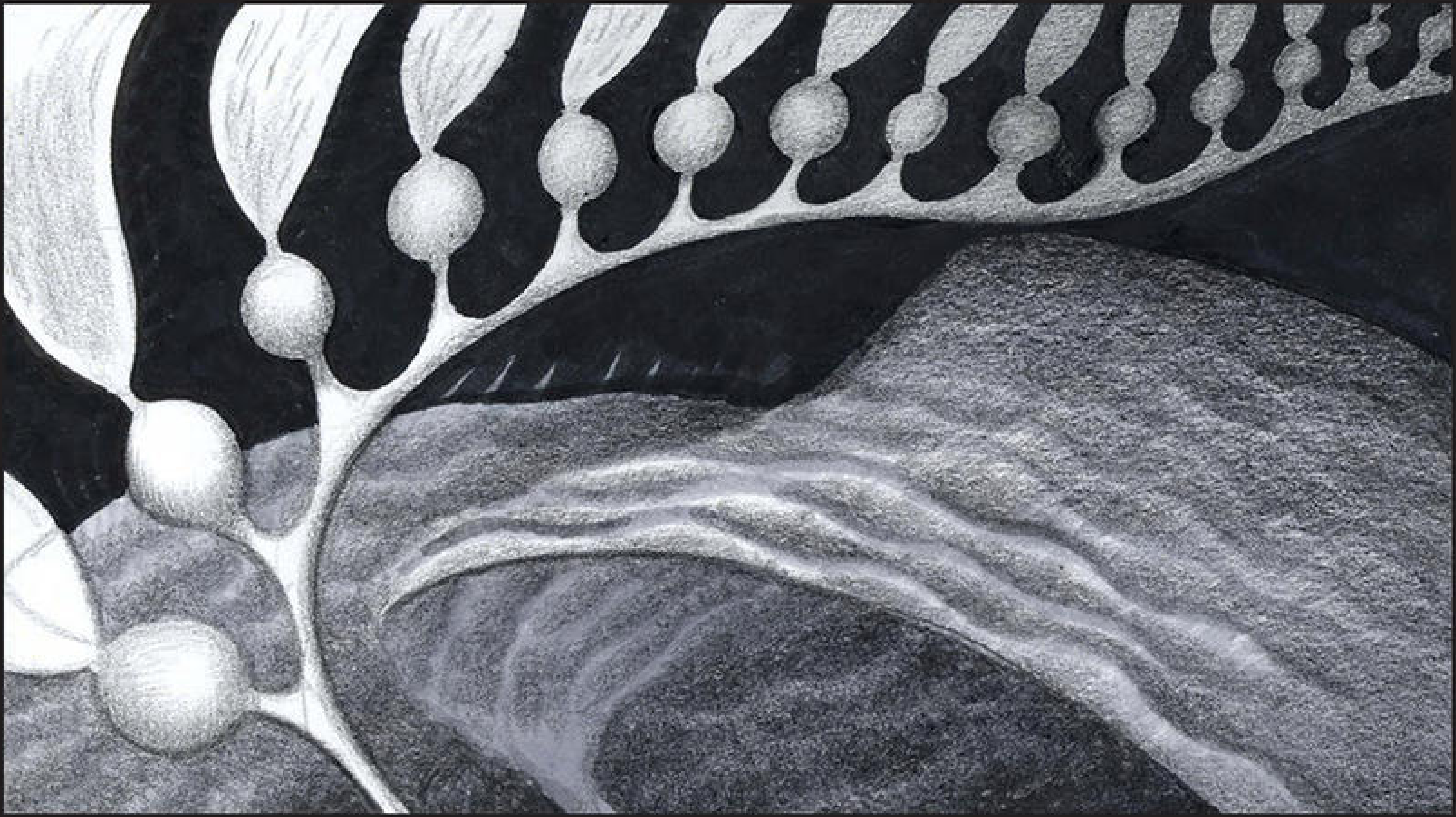
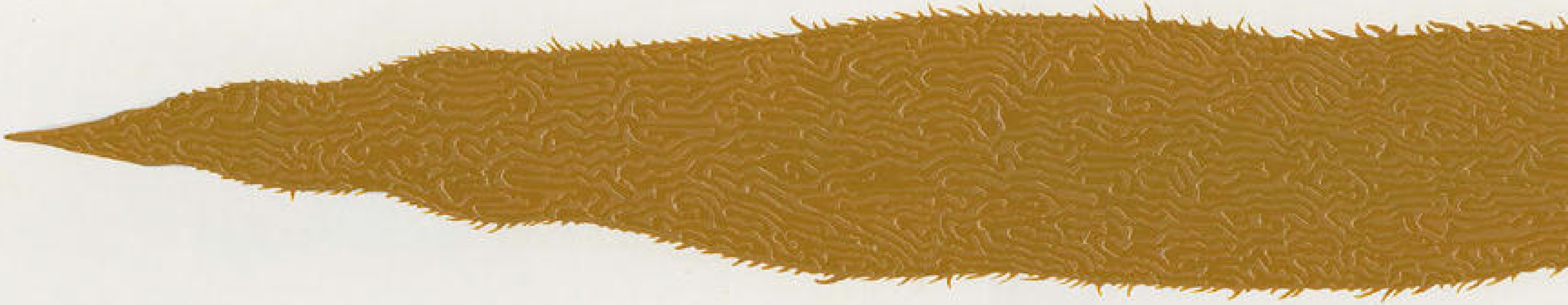
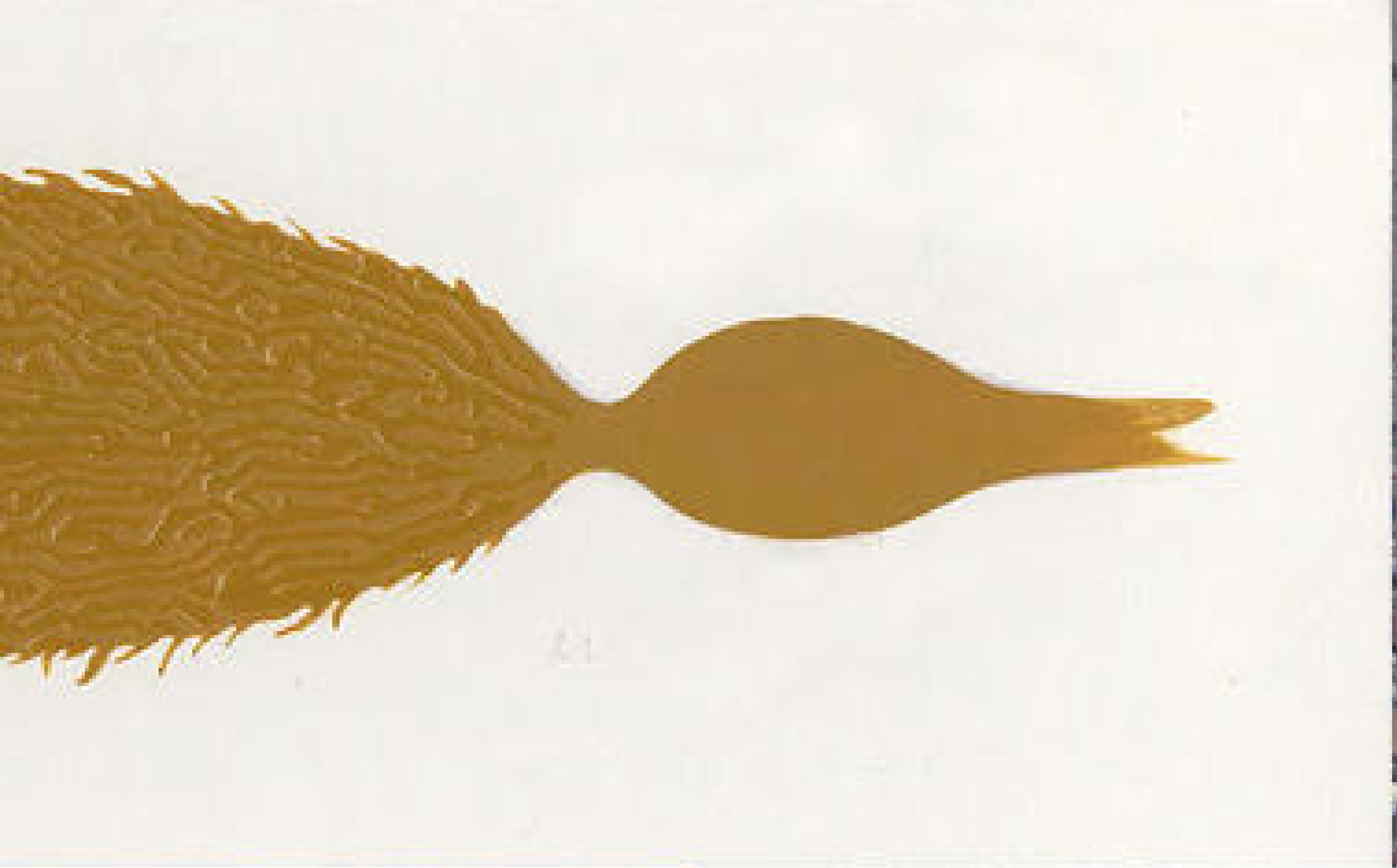


TIA KRATTER Acrylic

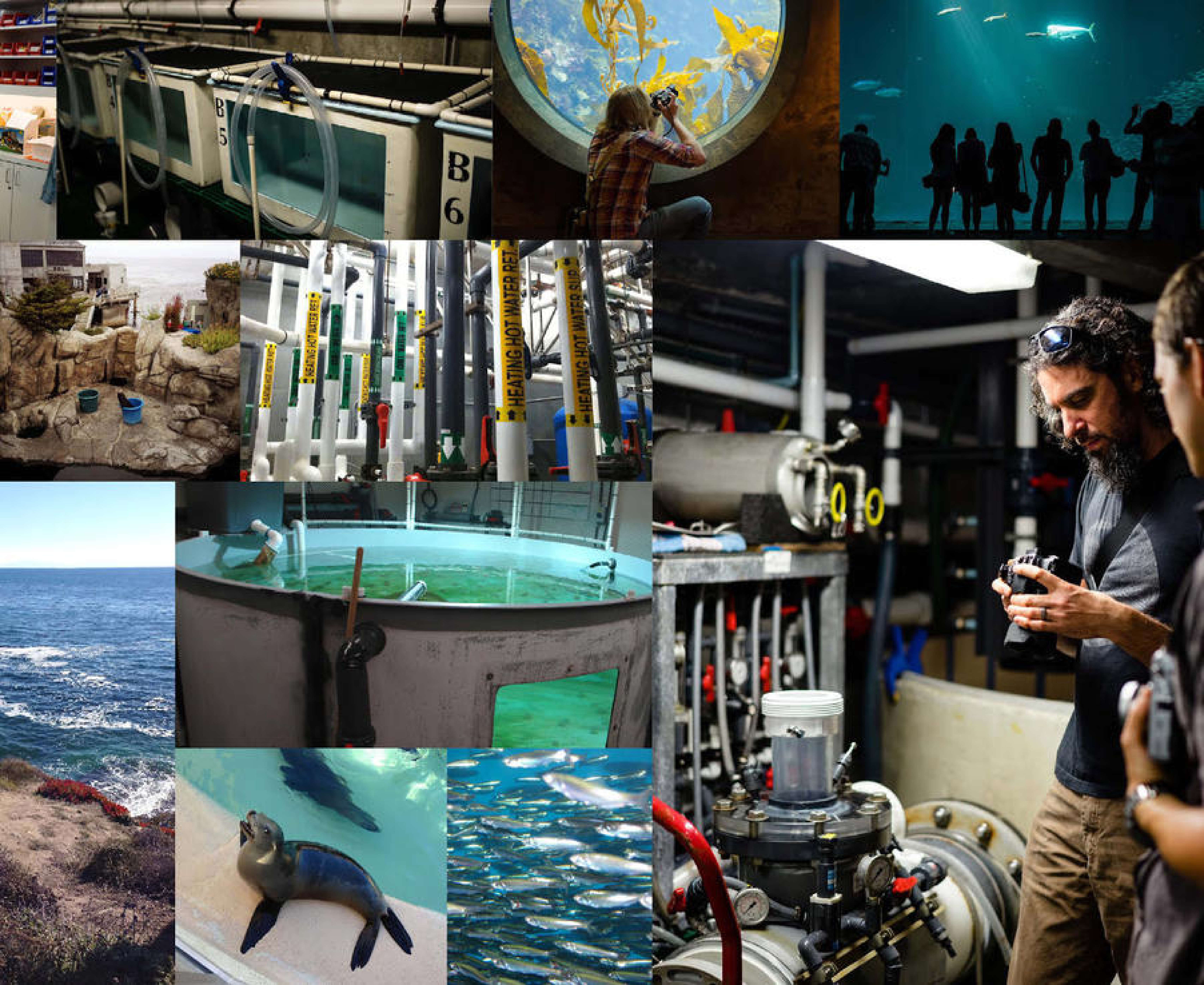




The *Dory* production design team went on several fruitful **RESEARCH TRIPS**—though we didn't have to go far. We visited the Monterey Bay, Steinhart, and Vancouver aquariums in Northern California and Canada. We got to go behind the scenes and see what the work-a-day environment was like in the rehabilitation centers, which was the foundation for the scenes with Hank in the Marine Life Institute.

All photos pages 12–15:
© copyright Pixar, taken by the
Dory crew.

We focused a lot of our research on **HOW LIGHT WORKS** in an aquarium compared with what it does in the open ocean. In the tanks, the light is clear and bright and relatively uniform—everything is manufactured. In the ocean, by comparison, the light is incredible. It's flat and gray near the surface and then it just explodes with color as you go deeper. You see deep green and golden hues with lots of murk and particulate matter that shifts in the light as the waves and current move around you. It's mesmerizing. We were able to place a camera a couple of feet beneath the surface to really capture what Dory's point of view would be as she ascends through the kelp forest. The contrast when you break through the surface is stark. The real world—the human world—is bright and high contrast with a much more neutral color palette. We really tried to capture these disparate light environments in the film.


B 5
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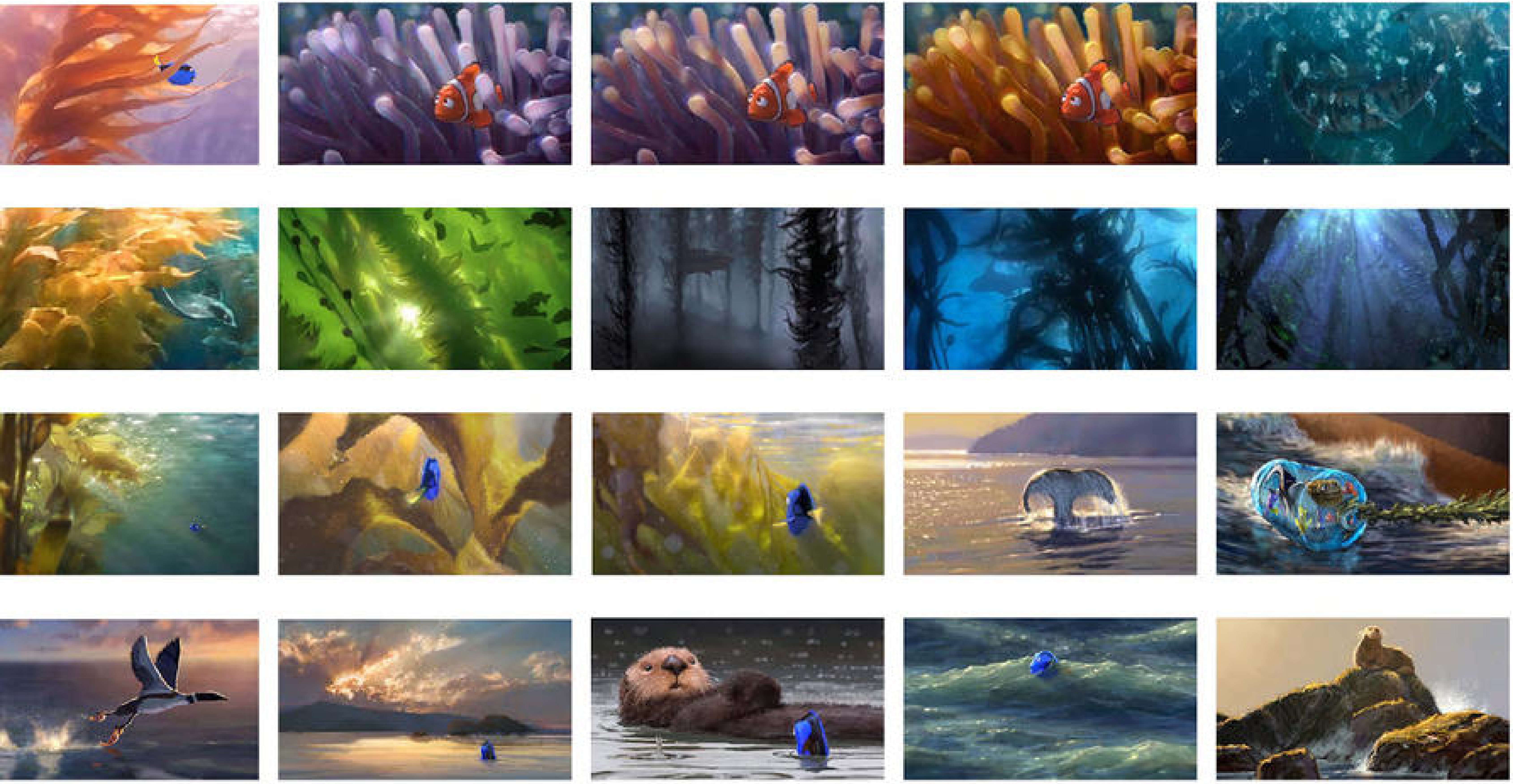
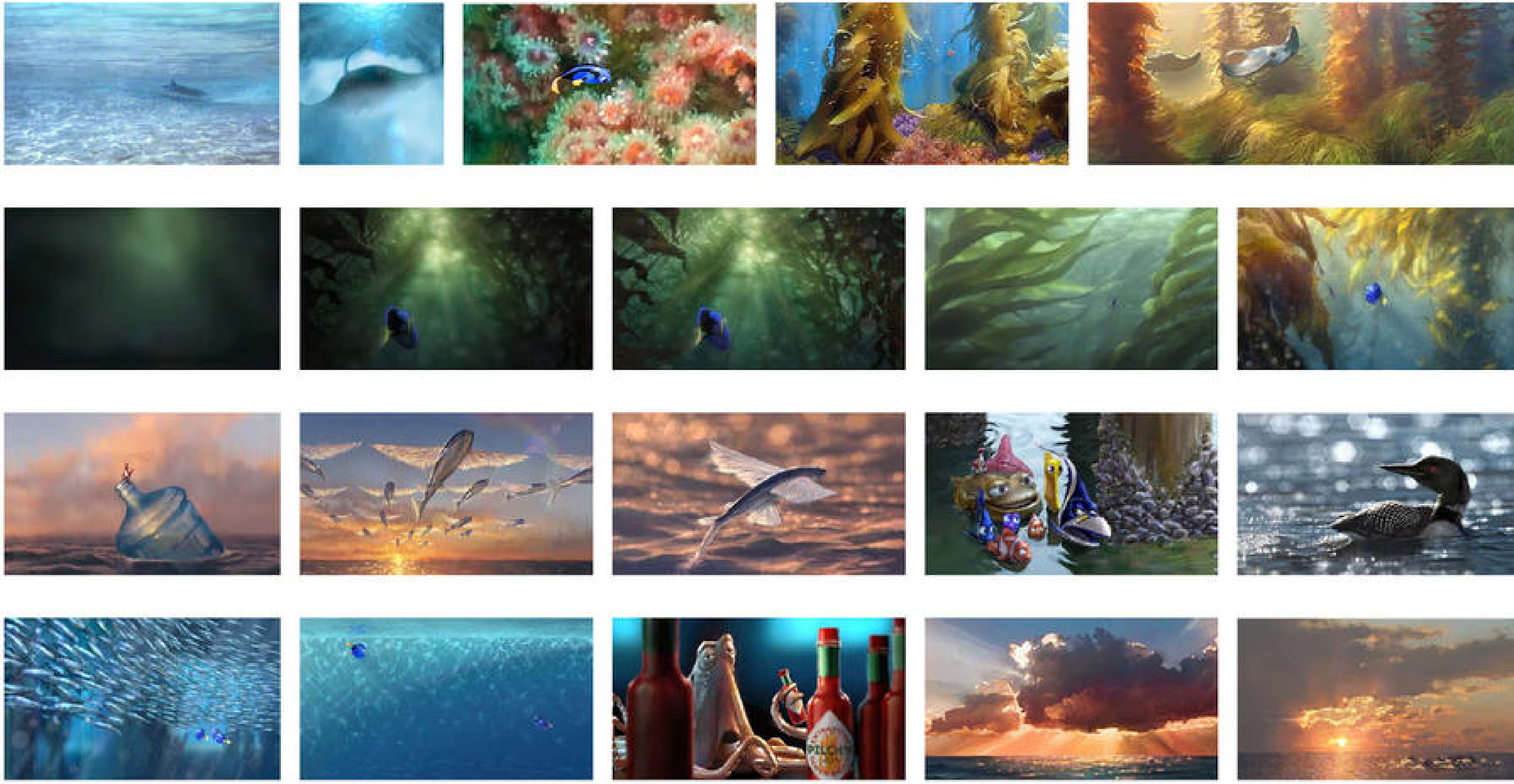
HEATING HOT WATER RET.
HEATING HOT WATER SUP.



SHARON CALAHAN Digital painting

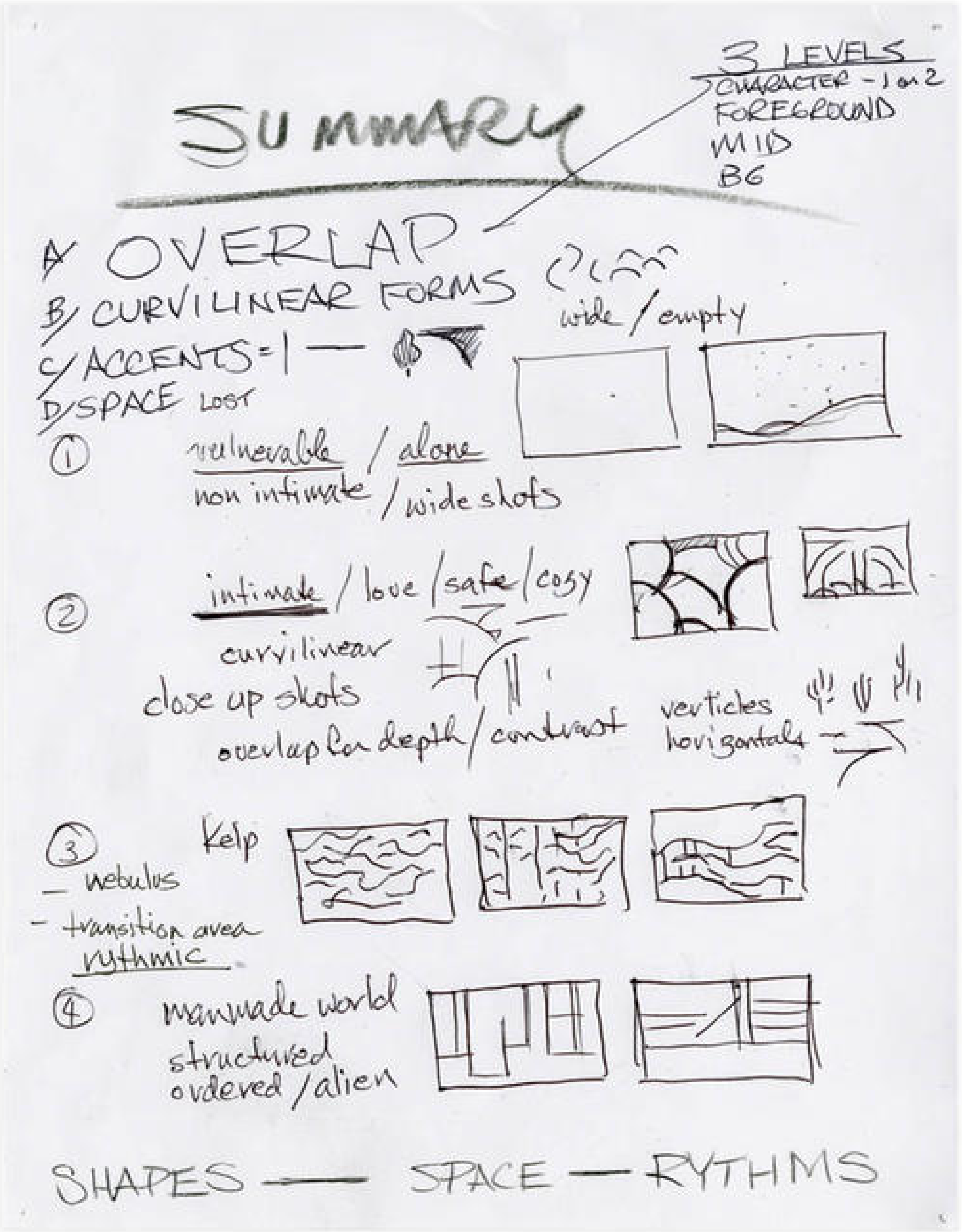


Sharon Calahan created these beautiful **LIGHTING KEYS** early on in the film's development. They are explorations of how light and color might manifest in the different environments in the film. Although the story evolved significantly since they were originally created, we continued to use them for inspiration.

(right) **STEVE PILCHER**

(opposite) **RALPH EGGLESTON** Digital painting

When we first started working on *Finding Dory* I wrote out this nutshell design overview describing the big-picture **SHAPE RELATIONSHIPS** in the film. In this case there were four main design themes: curvilinear, empty space, wavy lines, and structured straight lines. The curvilinear forms were used in the reef and Dory's home with her parents. It uses pillow-like soft coral forms with lots of nooks and crannies to hide in. I included some lines and angles to accentuate the curves—different plants like fan coral and shelf coral that provide vertical and horizontal planes for the curves to play against. Then the empty space that Dory enters when she crosses the ocean underscores how alone and vulnerable she is. The kelp forest introduces the wavy, rhythmic lines of the kelp leaves paired with the straight stalks of the plant. This feels much safer after the open ocean, but it is still a foreign environment. It also represents Dory's earliest trauma—it's where she winds up after being sucked out of her parents' home as a baby. When she returns she has some relief at having finally made it, but then she has to confront the confusion and chaos that she feels in the kelp. It's hard to see and the waves of the leaves are almost hypnotic. When she finally makes it to the human world, we introduce the structured, straight-line shape language. Everything in the aquarium is made of lines, sharp corners, and angles—the opposite of the curvy forms of the reef. It should feel extremely alien from Dory's point of view, which we underscore by having her wind up in some very foreign locations for a fish—a coffee pot, a sippy cup, fish tanks, et cetera.



SUMMARY

3 LEVELS
CHARACTER - 1 or 2
FOREGROUND
MID
BG

A/ OVERLAP
B/ CURVILINEAR FORMS
C/ ACCENTS = | —
D/ SPACE LOST

wide / empty

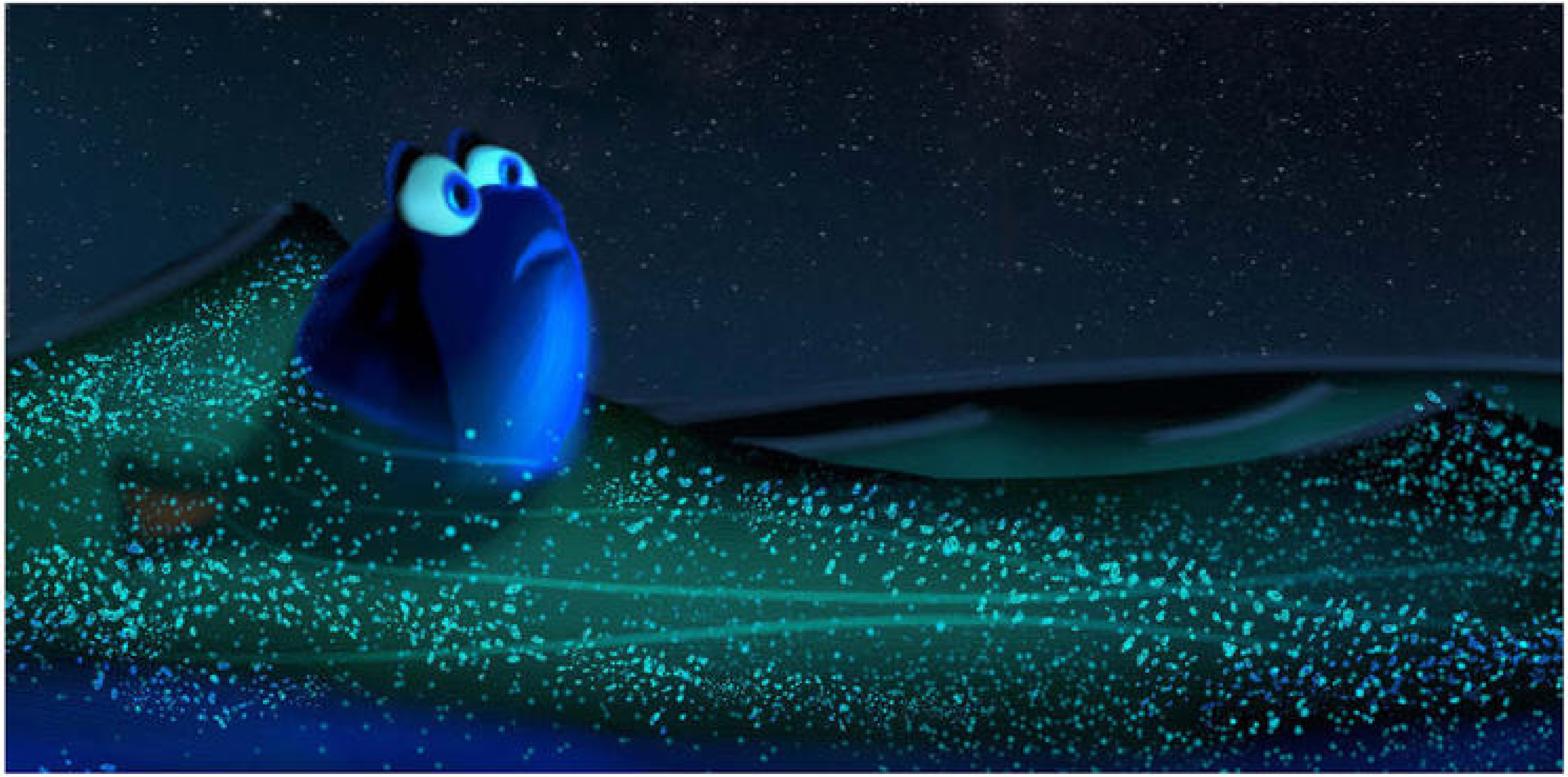
① vulnerable / alone
non intimate / wide shots

② intimate / love / safe / cosy
curvilinear
close up shots
overlap for depth / contrast
verticles
horigontals

③ Kelp
- nebulus
- transition area
rythmic

④ manmade world
structured
ordered / alien

SHAPES — SPACE — RYTHMS

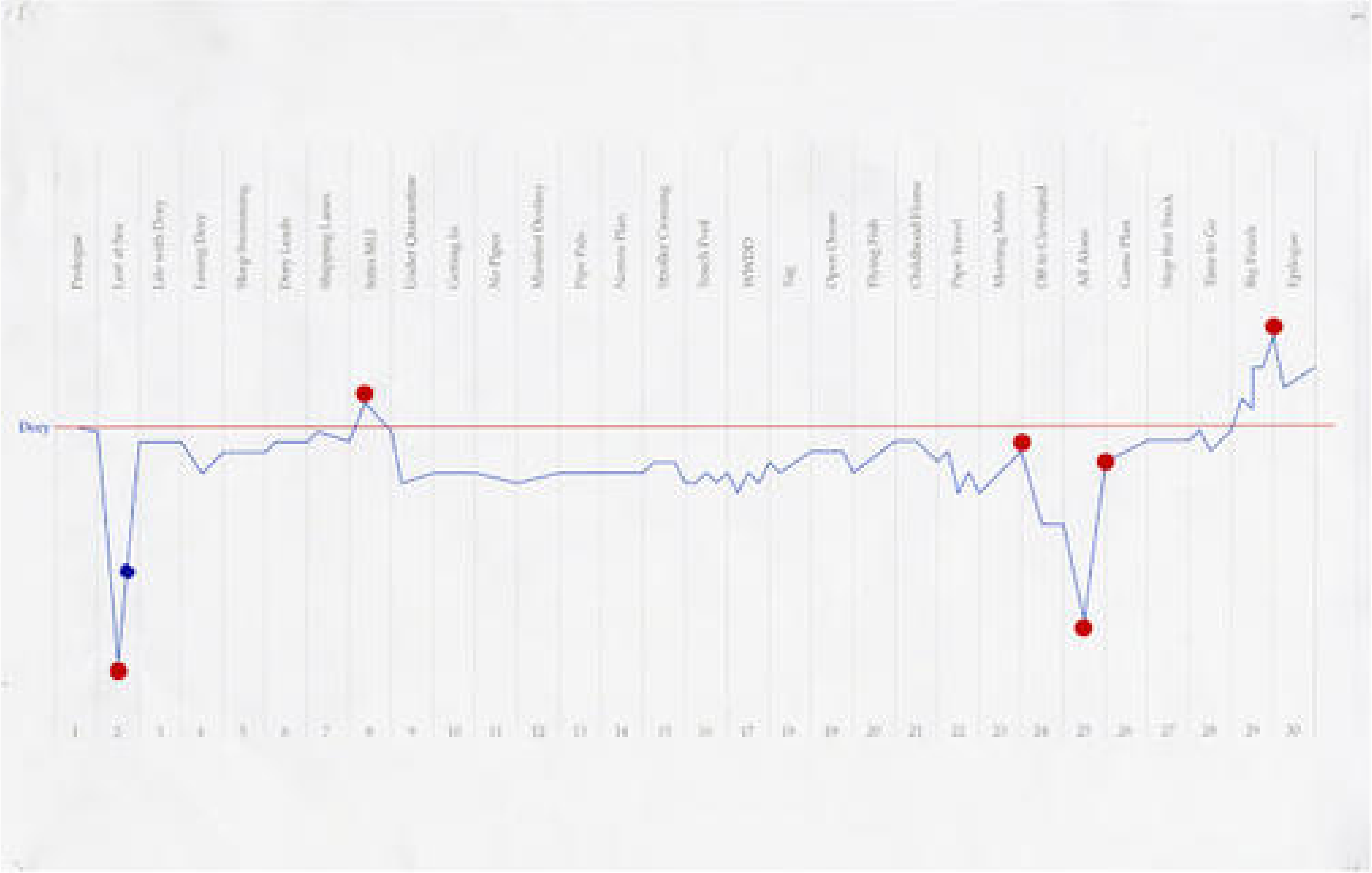


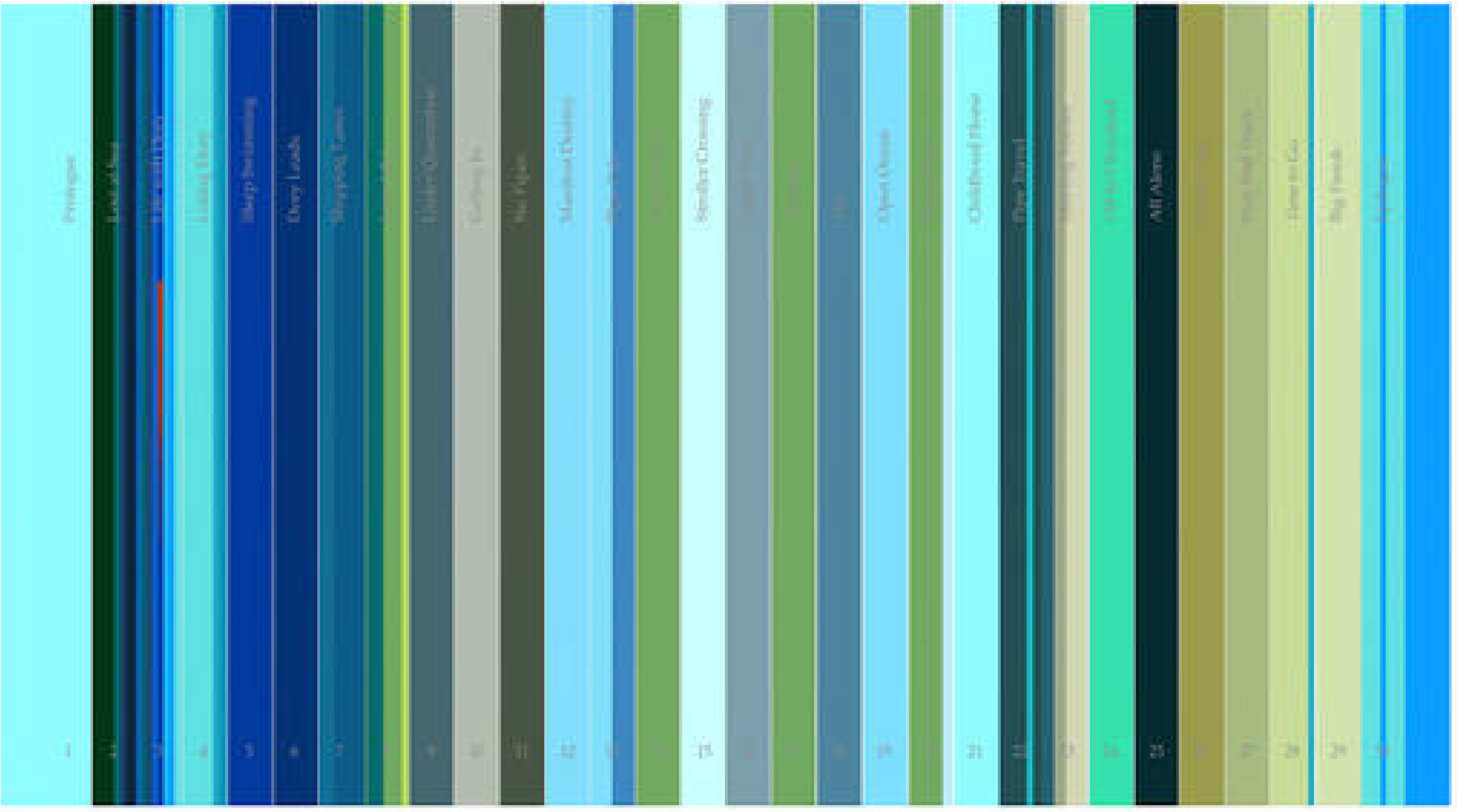
The **COLOR PALETTE** we use in the film underscores the shape language we developed. In the curvilinear reef scenes we use a rainbow of colors. It's a broad palette that's childlike and fun. The sun and sand reflect the light—it should feel like your ideal tropical vacation. Once Dory hits the open ocean, the colors shift to the deep blues and grays that you would get in a part of the sea that has very little light. Things are scary and desolate in this environment and you get the feeling that she needs to keep moving in order to survive. Once she arrives at the kelp forest the color comes back, but this time it's all murky greens, blues, and golds. It's beautiful and lush, but also somewhat monochromatic, claustrophobic, and mysterious—not at all like the reef. The green color palette has a subliminal association with discomfort for her and hopefully the audience will feel that as well. When she reaches the Marine Life Institute, the human world has an earthy palette as it's filled with concrete, glass, metal, and wood. It provides the starkest contrast with the idealistic soft-focus world we used in our reef scenes, or what it might be like to live as a fish under water. There are accents of green in the human world, for example the sick fish in the tank, which is one of the colors Dory associates with trauma. Using color in this way works subconsciously in the background of the film to amplify emotion.

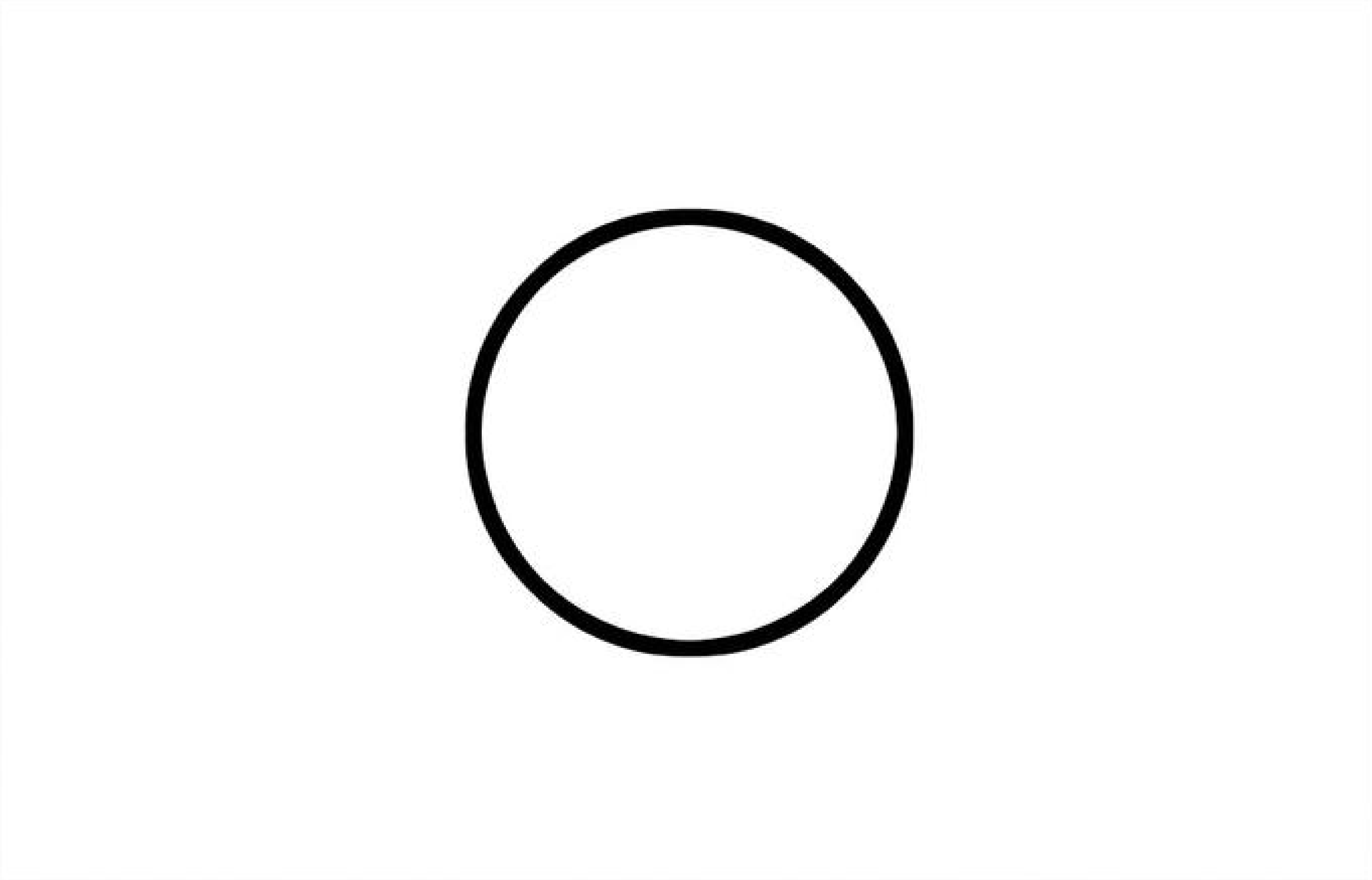
Providing a visual awareness of this shape and color language to our different departments encourages and unifies our design approach as we're discussing and creating our work.

Early on in the production, to clarify and organize I sometimes create simple graphs to use as reference, both for myself and other departments. The first is an **EMOTIONAL TIMELINE** for Dory, the main character. I listed out all of the sequences of the film in chronological order and then drew a line down the middle—that's her emotional baseline. Then I plotted her highest and lowest emotional moments—when she is separated from her parents, when she finds them again—as well as the main midpoints. I didn't graph every single beat of the film, just the moments with key emotional information that needs to be communicated visually in concert with the story.

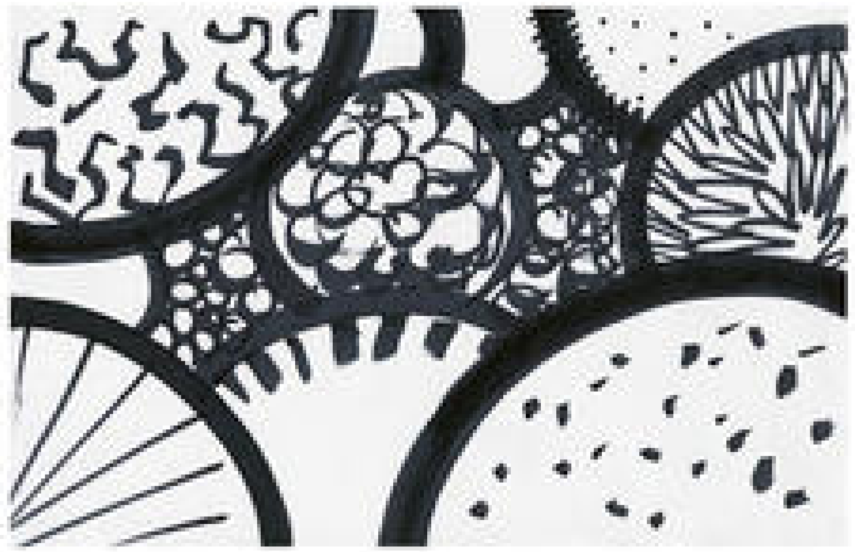
Since so much of the film is spent under water, I also developed a graph that plots how the **LIGHT AND COLOR CHANGE** as we go from scene to scene in water. We want to try to keep the film as interesting and rich as possible while traveling through environments that, on the surface, have a lot of similarities. It turns out that light and color have a wide variance depending on what kind of water you are in, and we were able to use that to reinforce the emotional needs of the story. In tropical water at the reef, where Dory feels safe, the colors are bright and saturated—a lot of turquoise blues. In a lonely scene, in the deep dark waters of the ocean, we desaturated the palette, using gray-blues. The water in the kelp forest, where Dory is first lost after leaving her parents, is cloudy green and murky. And so on. We didn't use these charts on a daily basis, but it was a good reminder to find variation and mark the lowest and highest beats in the story and to reinforce that visually.

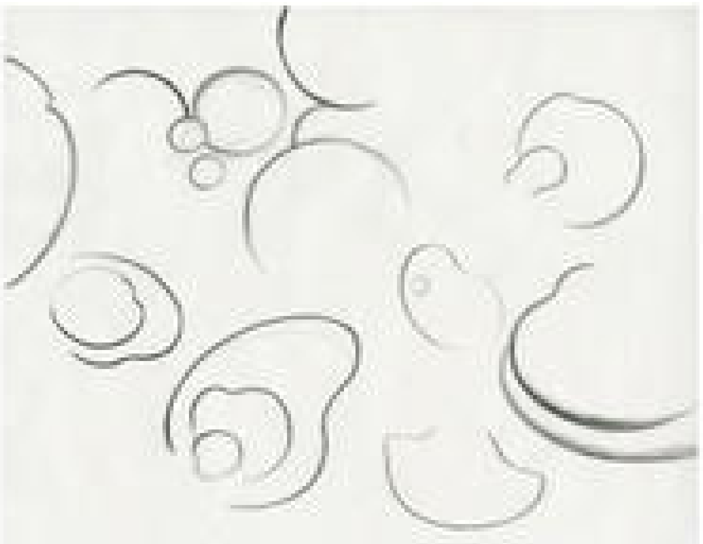


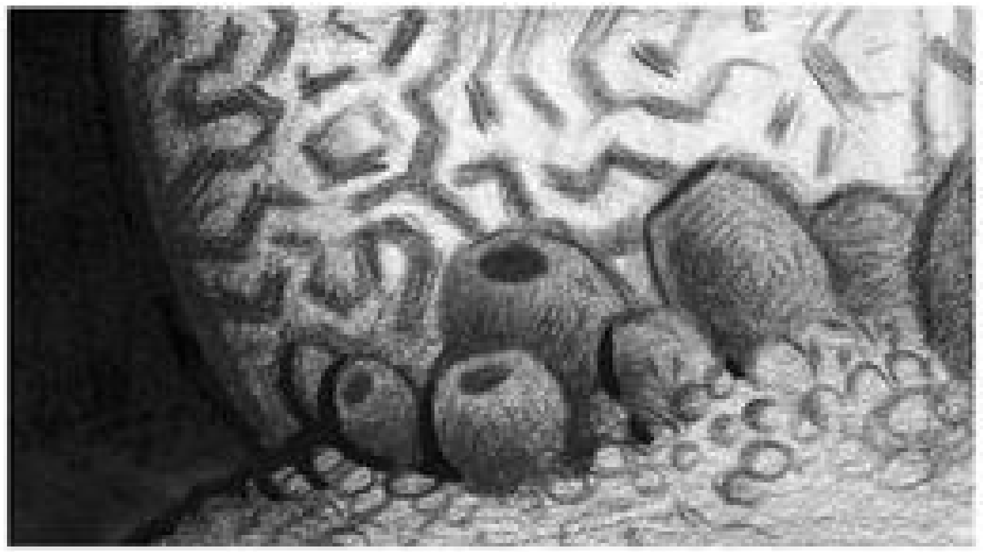


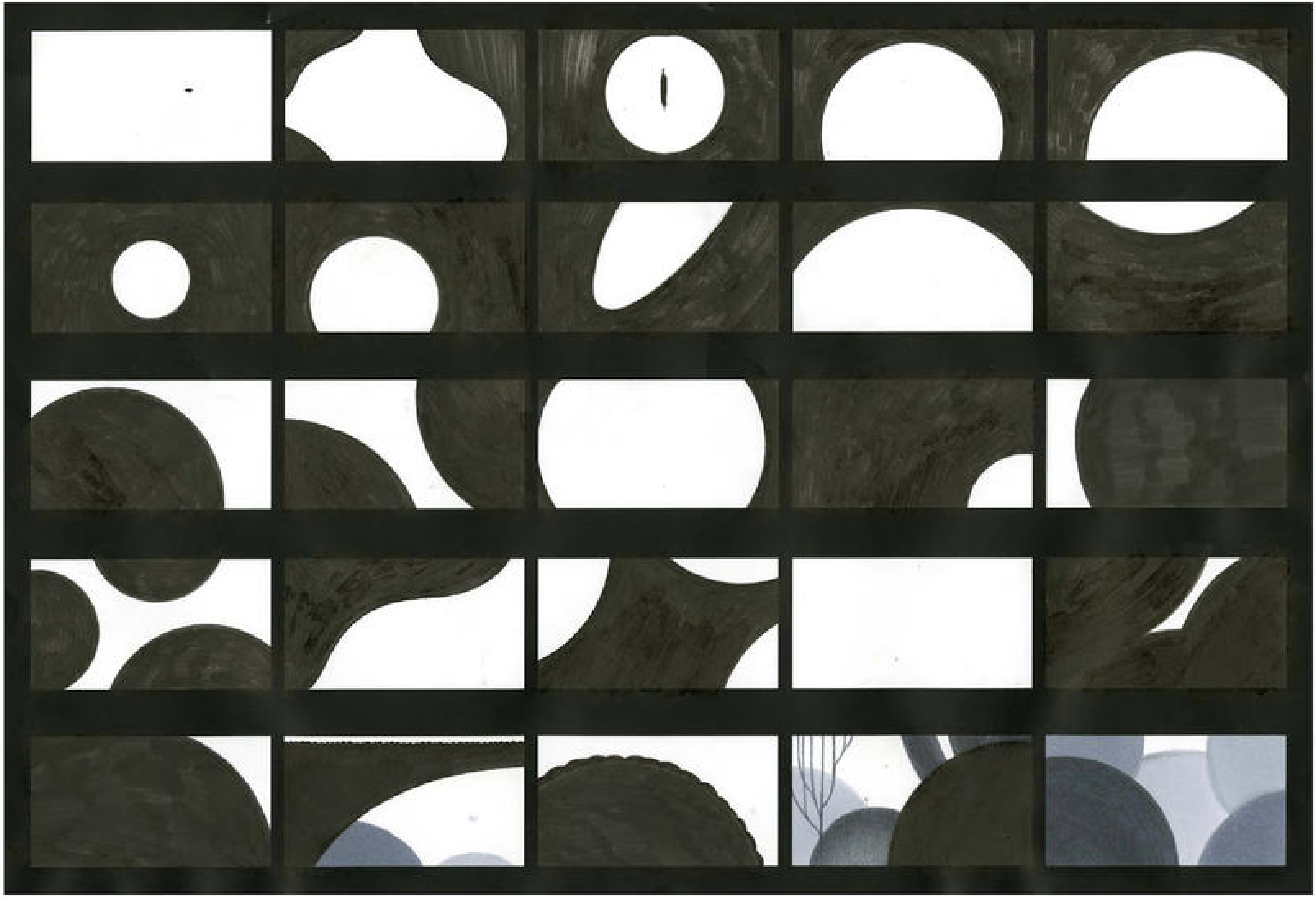


The **CURVILINEAR** shape language is all about comfort, security, and round, friendly shapes. It is used in the reef and Dory's home at MLI.

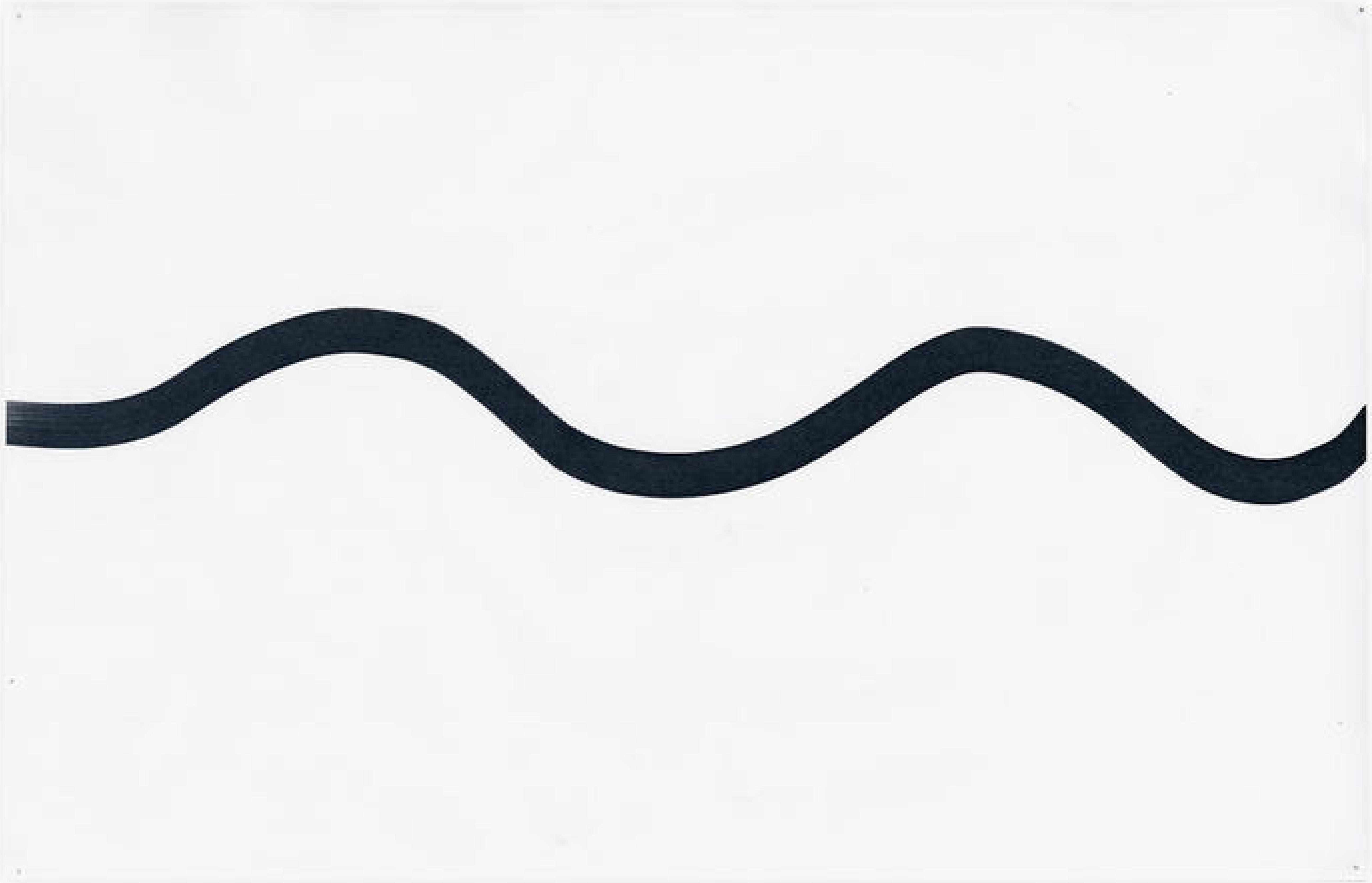




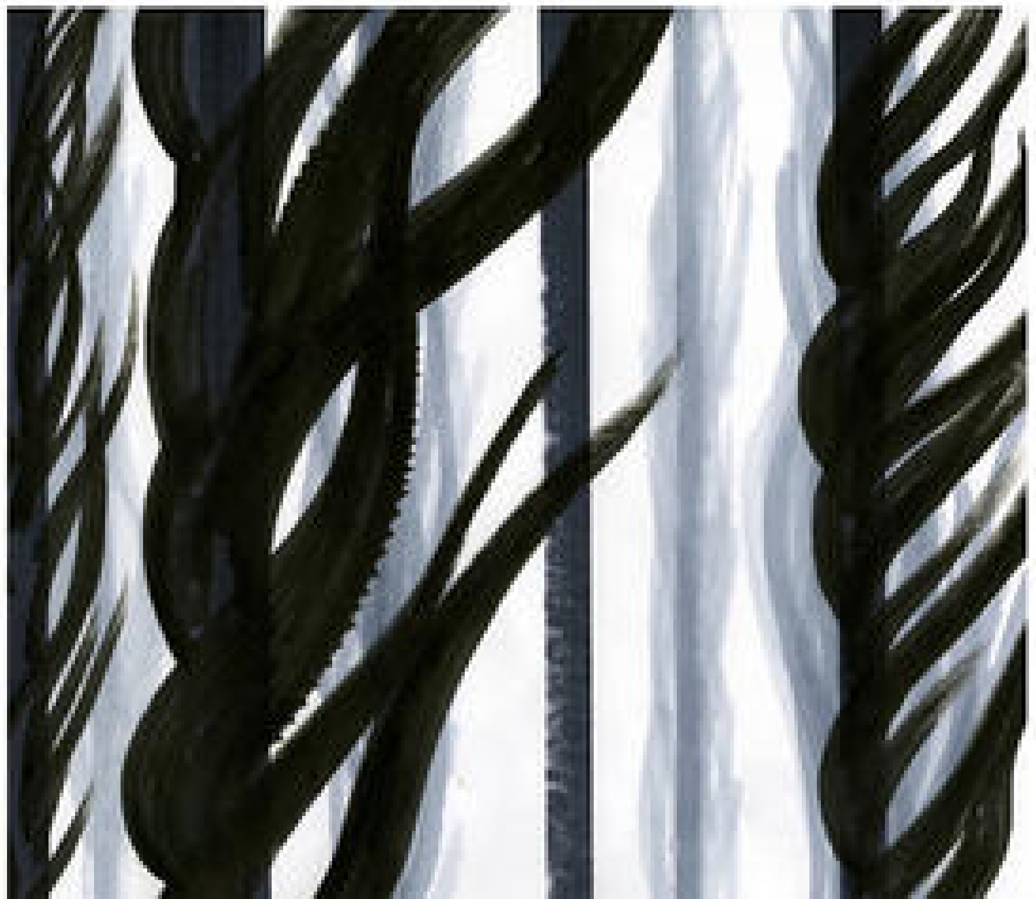


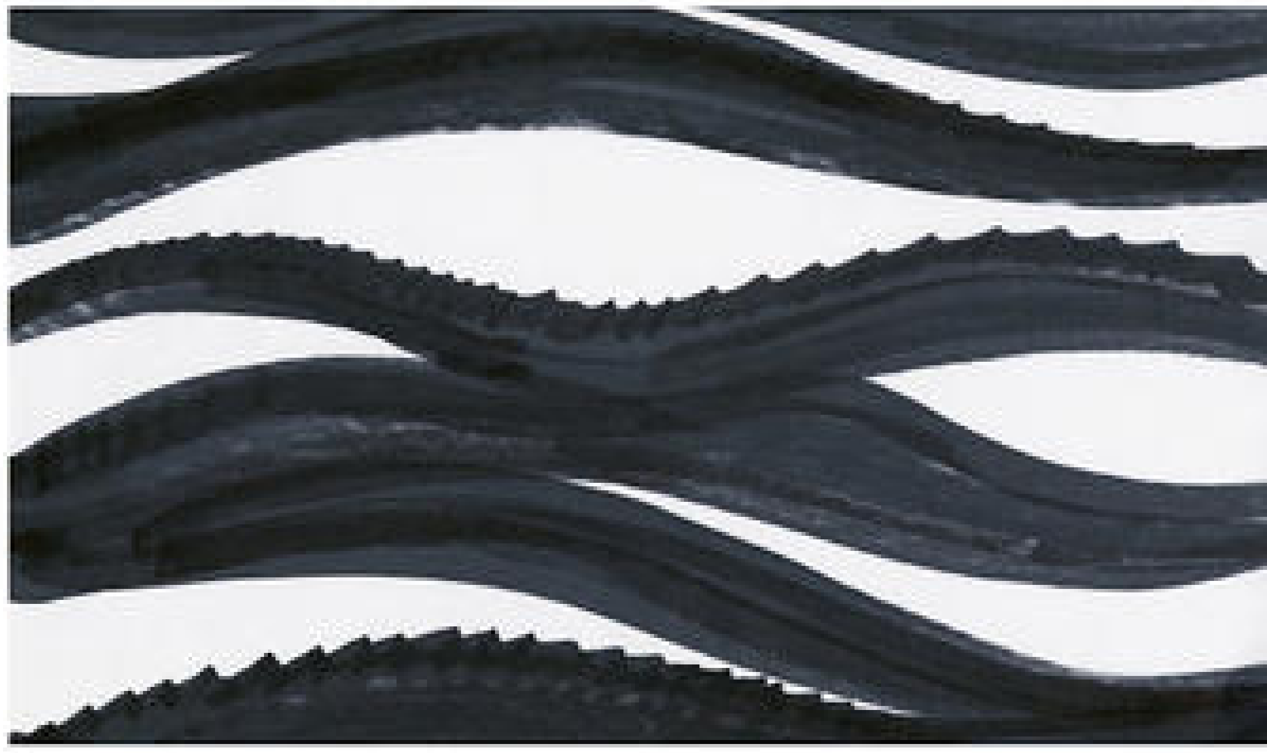


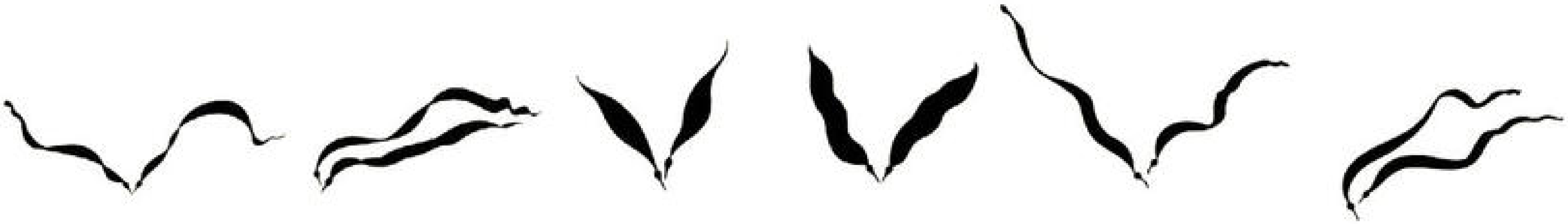
(all artwork) **STEVE PILCHER** Pencil, marker, and ink

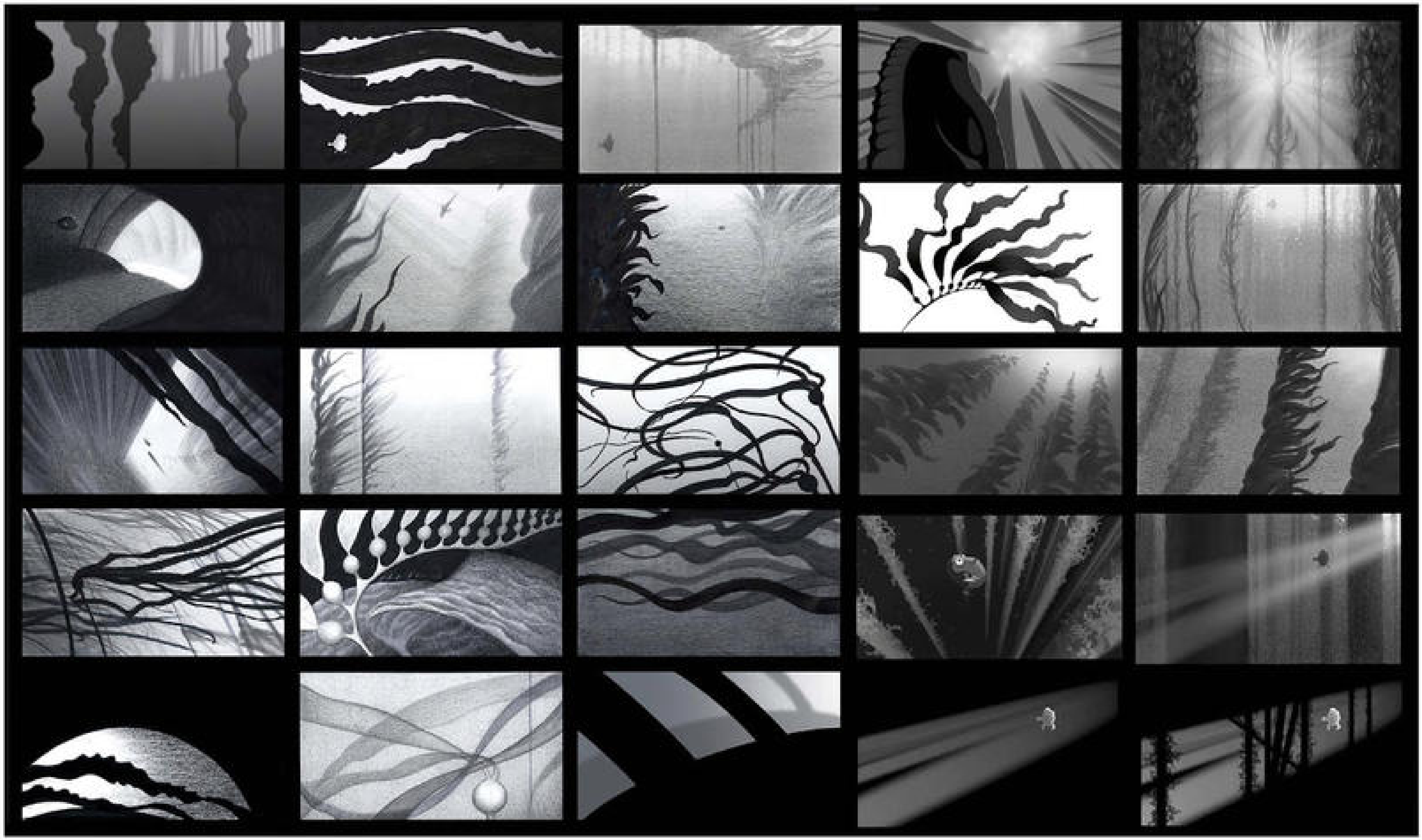


The **RHYTHMIC** shape language is used in the kelp forest, both in the plants and the waves and water around them. It frames a transitional period for Dory between the empty space of the open ocean and the foreign structures of the human world.

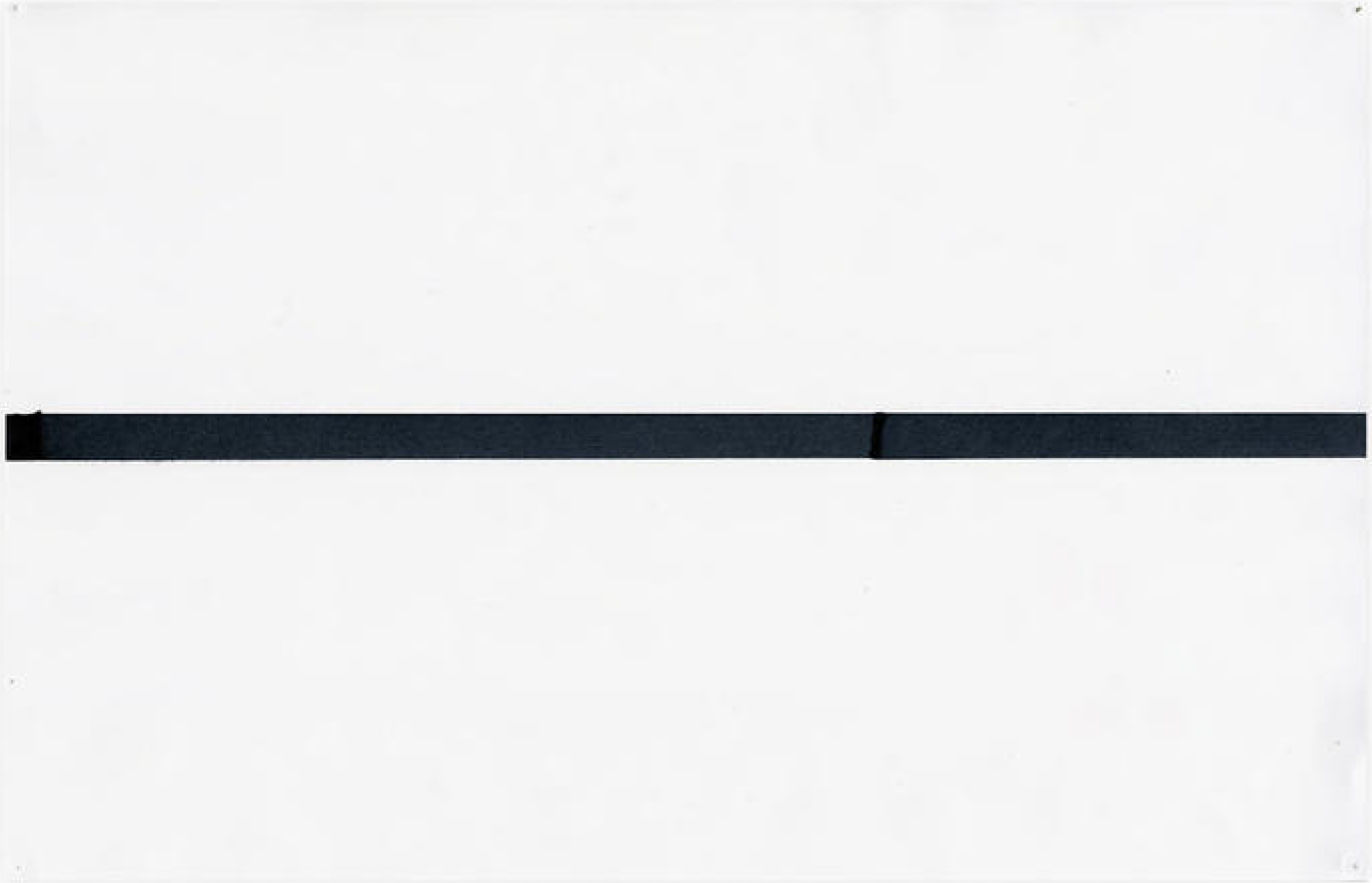




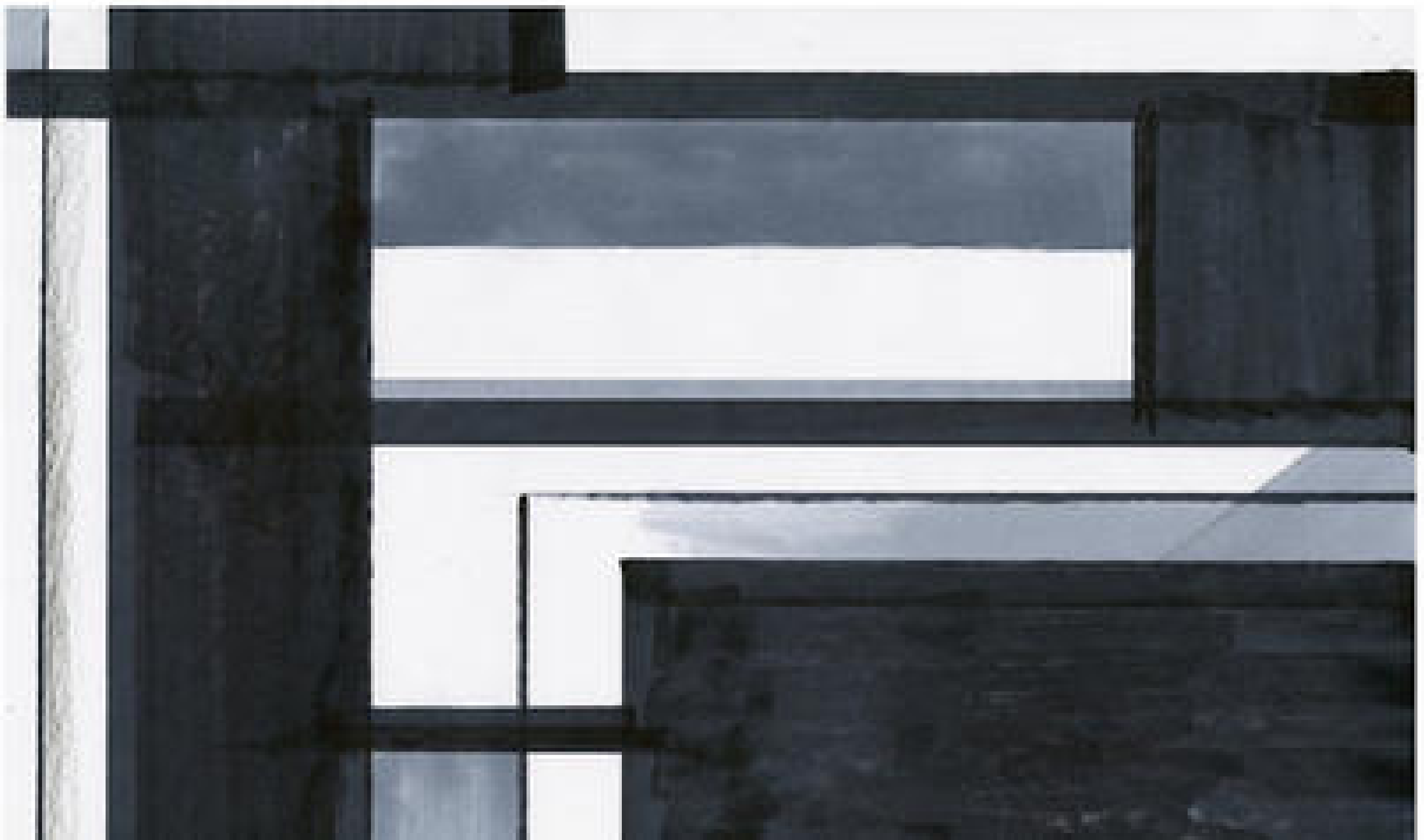


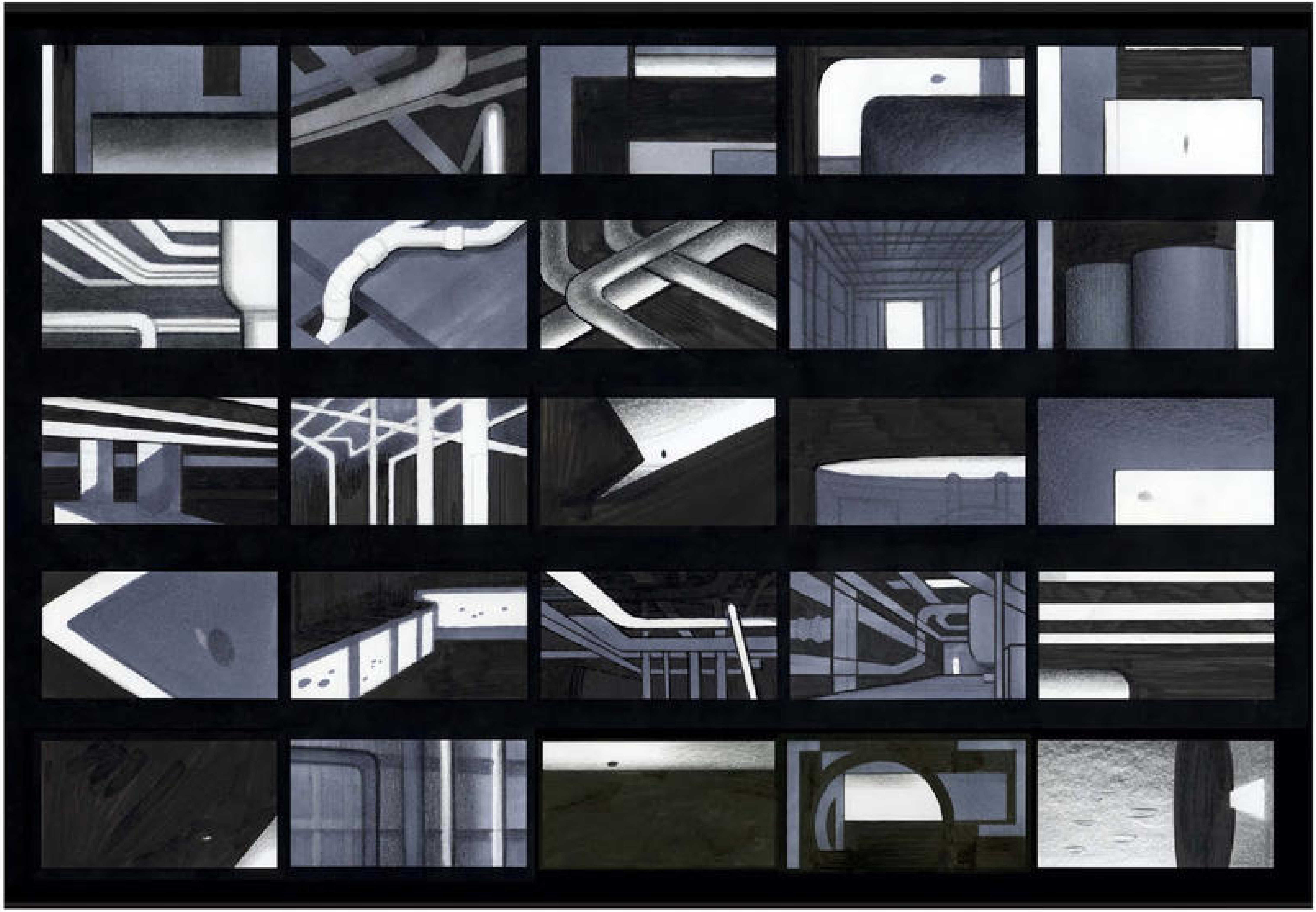


(all artwork) **STEVE PILCHER** Pencil, marker, and ink



The **RECTILINEAR** shape language of the human world is very alien, from Dory's point of view. It is the opposite of the curvilinear forms of the reef—structured and angular as opposed to organic, soft, and round.





(all artwork) **STEVE PILCHER** Pencil, marker, and ink

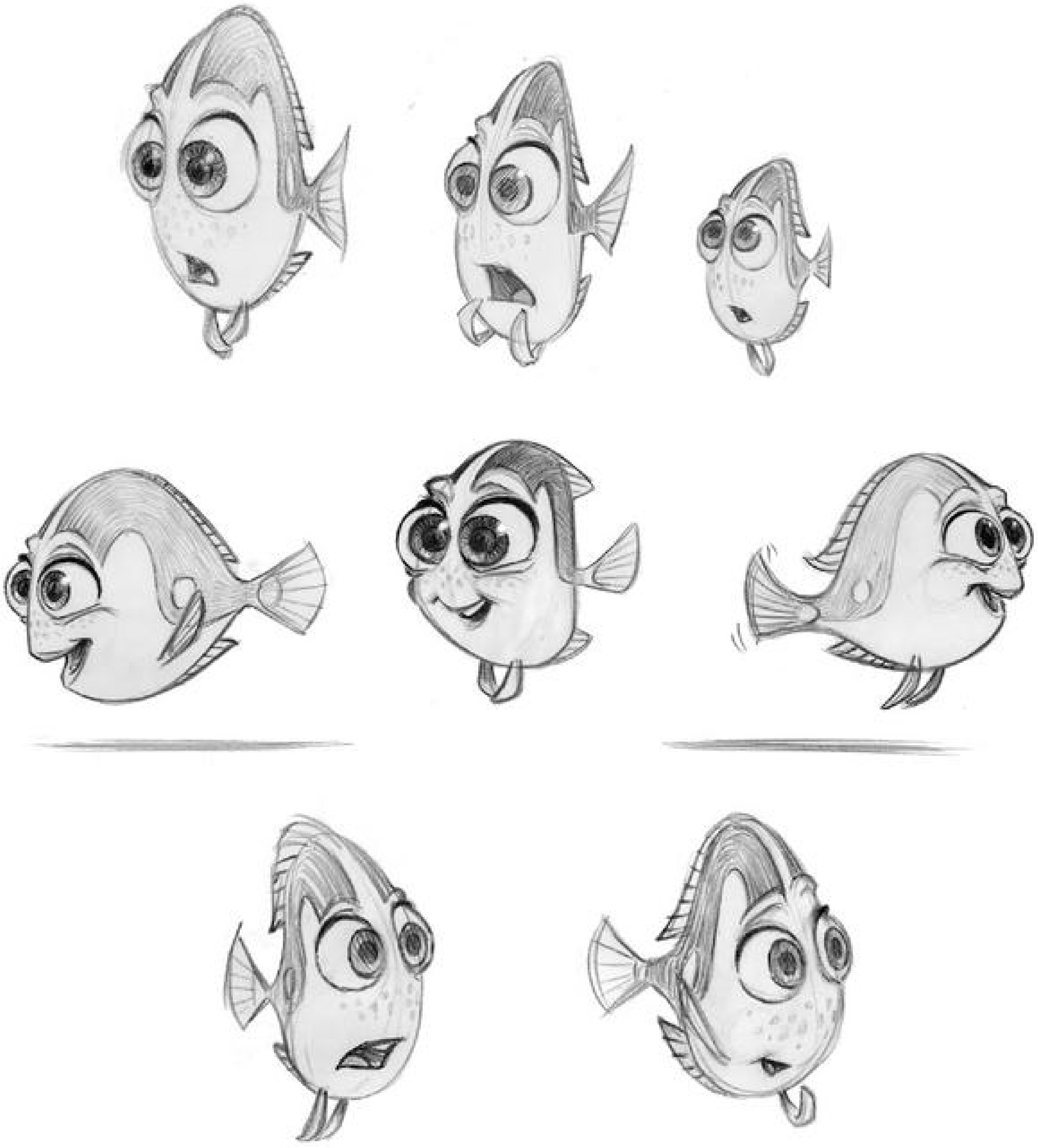
Act One

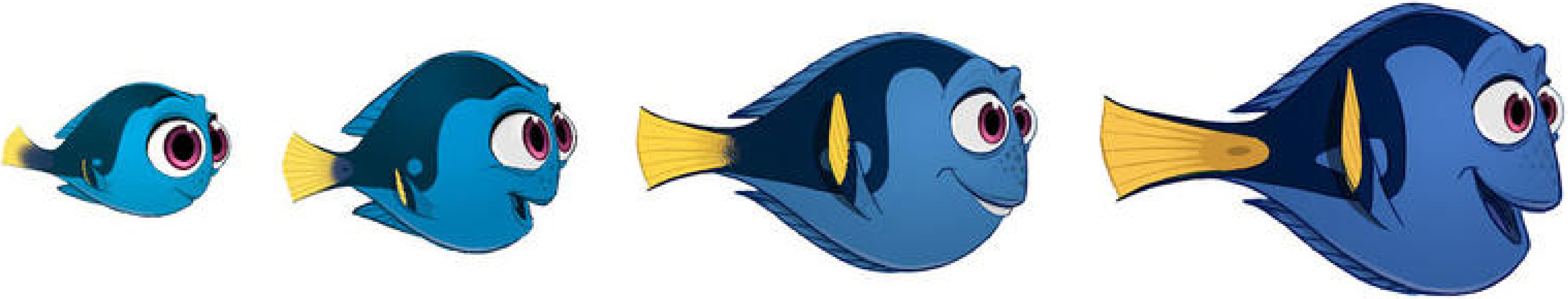
(previous spread)
DANIEL LÓPEZ MUÑOZ Digital painting
(right) **JASON DEAMER** Pencil

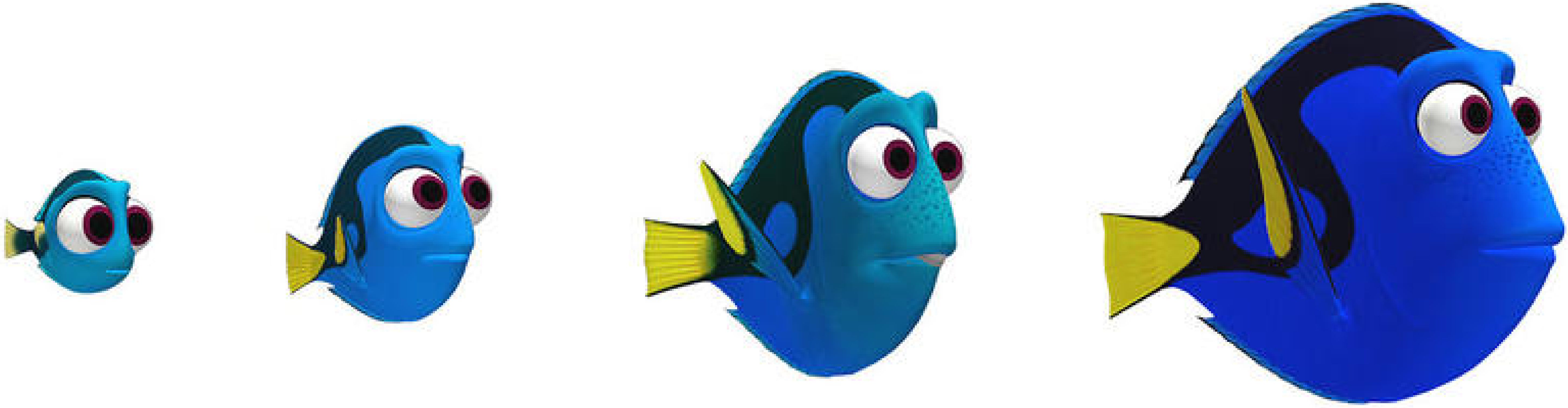
We pay a lot of attention to how color works with **CHARACTER LINEUPS**. For Dory, we always make sure that the yellow on her tail doesn't get upstaged by the yellow of other items in the shot. For example, when she is first at the Marine Life Institute the workers put a yellow tag on her fin—we purposely chose an orange-cadmium yellow for the tag so that it's different from her tail. Blue is a particularly challenging color in the film since we have to make sure that in all of her scenes any other blue we use is subservient to her. You can easily focus on her in a shot if you use a more desaturated blue than her, or a larger volume of a lighter or darker value blue with a shift in hue.

We paid careful attention to the details of Dory's design as she grows up. As she gets bigger, how does the gradation of yellow to blue in her tail change? What about the base color and pattern on her body? Each growth stage—baby, toddler, teenager, and adult—has to be unique and yet still interrelated.

— Steve Pilcher, Production Designer

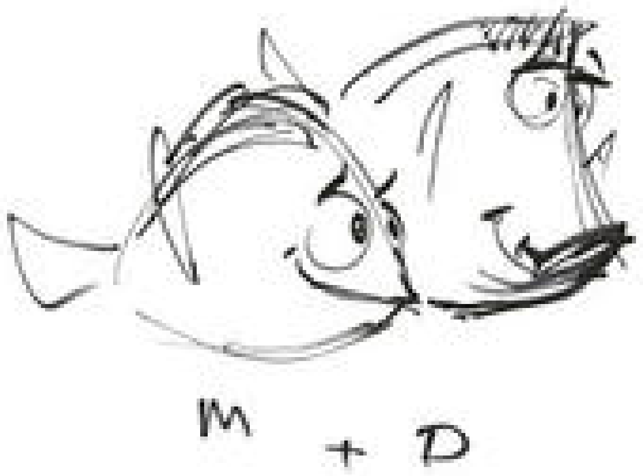


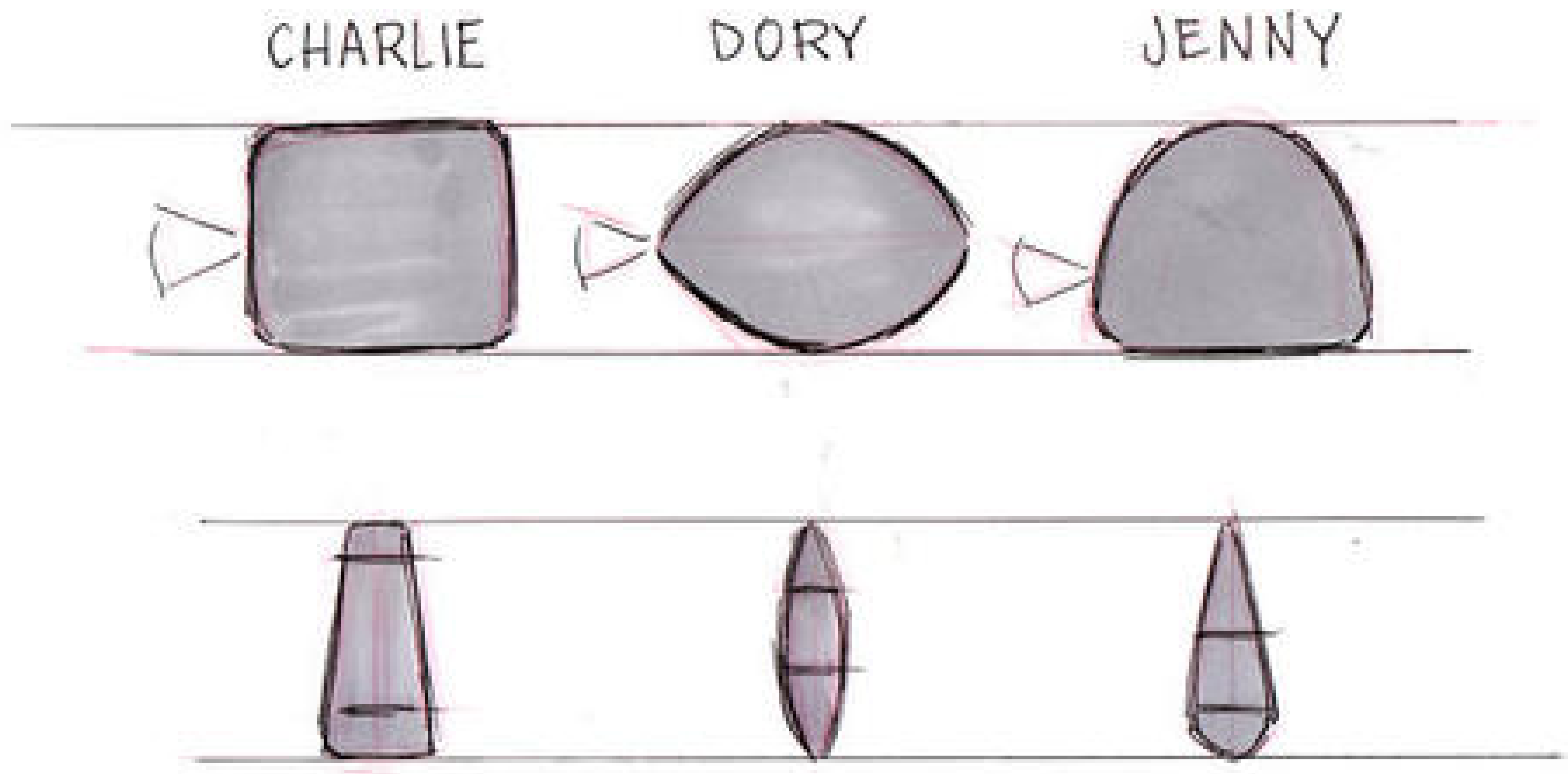




(top row) **JASON DEAMER** Digital painting

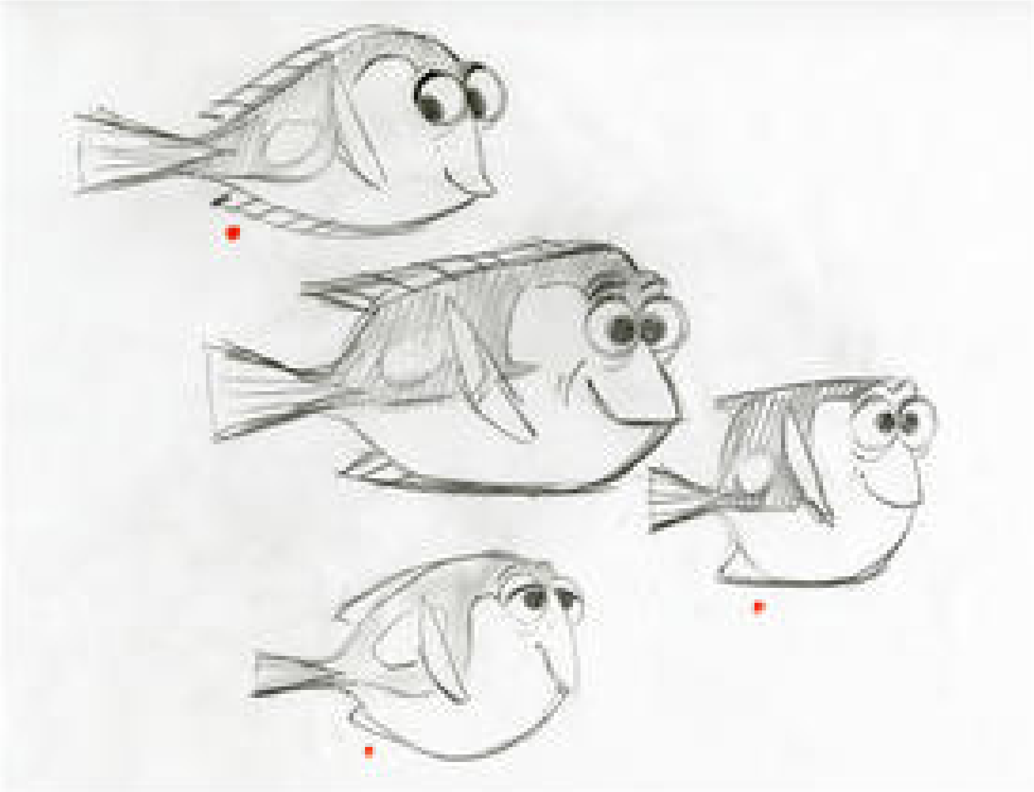
(bottom row, from left) **NANCY TSANG** Model/rig and **MARIA LEE** Shade/paint; **NANCY TSANG** Model/rig and **MARIA LEE** Shade/paint; **NANCY TSANG** Model/rig and **HAILEY YOON** Shade/paint; **JACOB SPEIRS** Model/rig and **JONATHAN HOFFMAN** Shade/paint

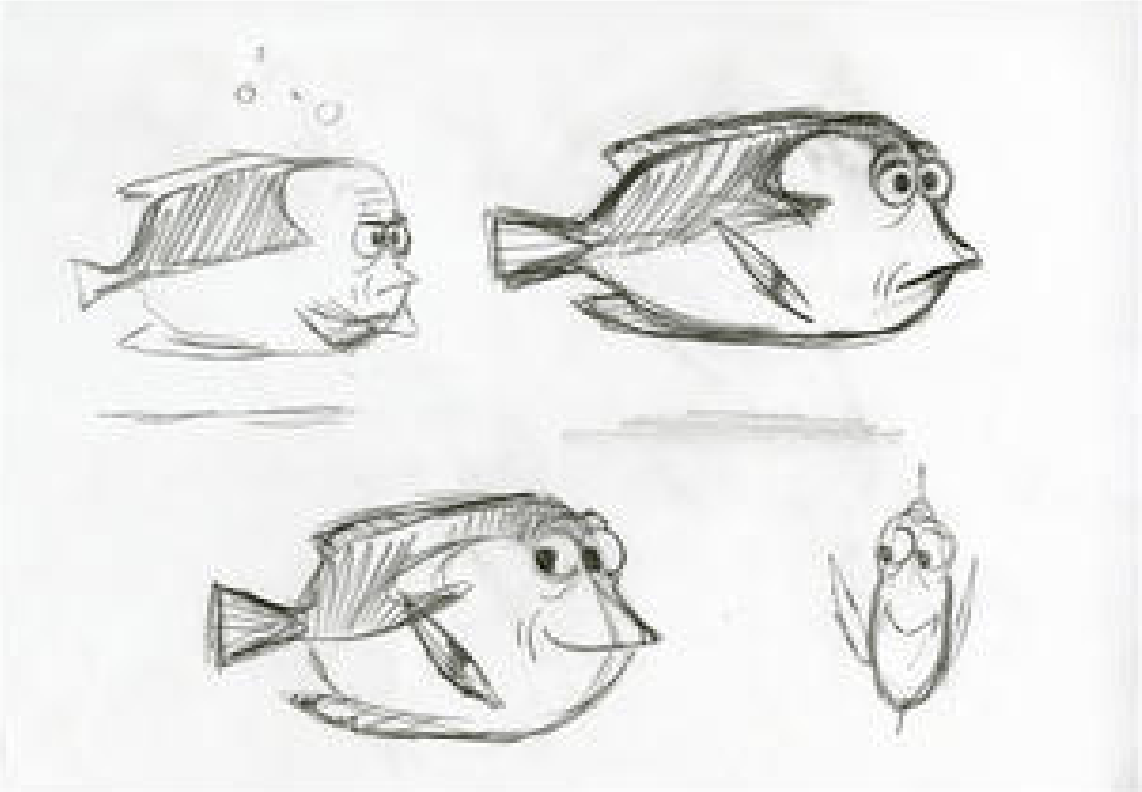


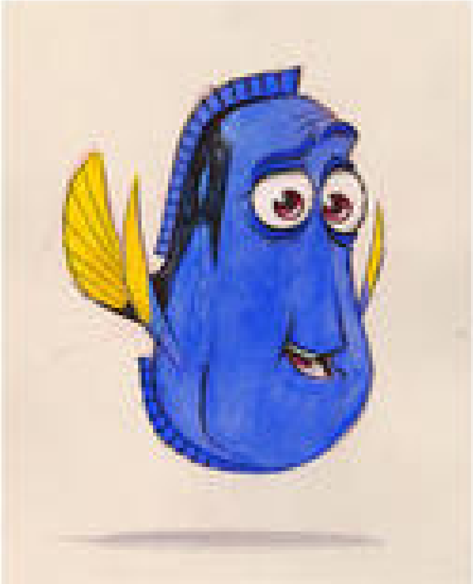


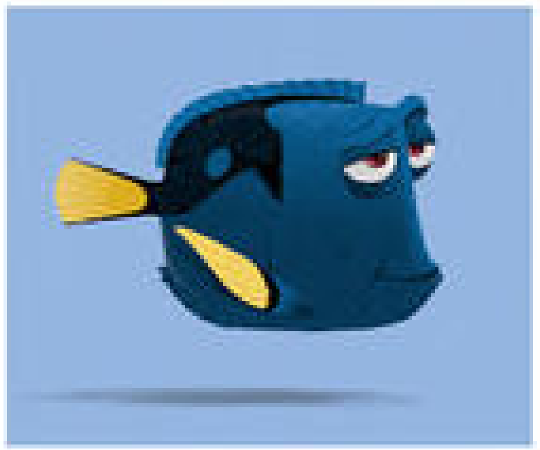
JENNY AND CHARLIE illustrate another of the character-design challenges on this film—making each fish character unique even when they are the same species. When a school of Blue Tangs swims by in the film they'll look very similar, but if you stop the frame, you will notice subtle differences between the individual fish. With Jenny and Charlie, we had to take that further to make sure they had clean, distinct shape silhouettes so audiences could tell them apart at a glance.

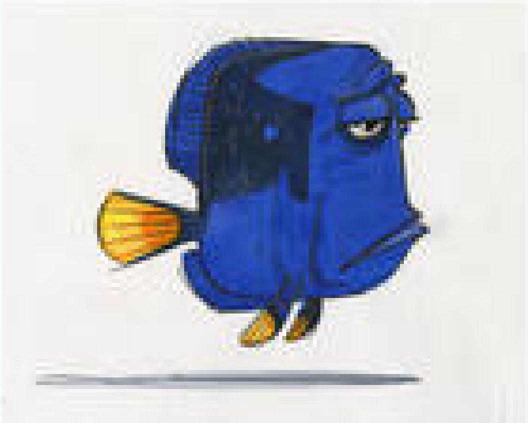
— Steve Pilcher, Production Designer

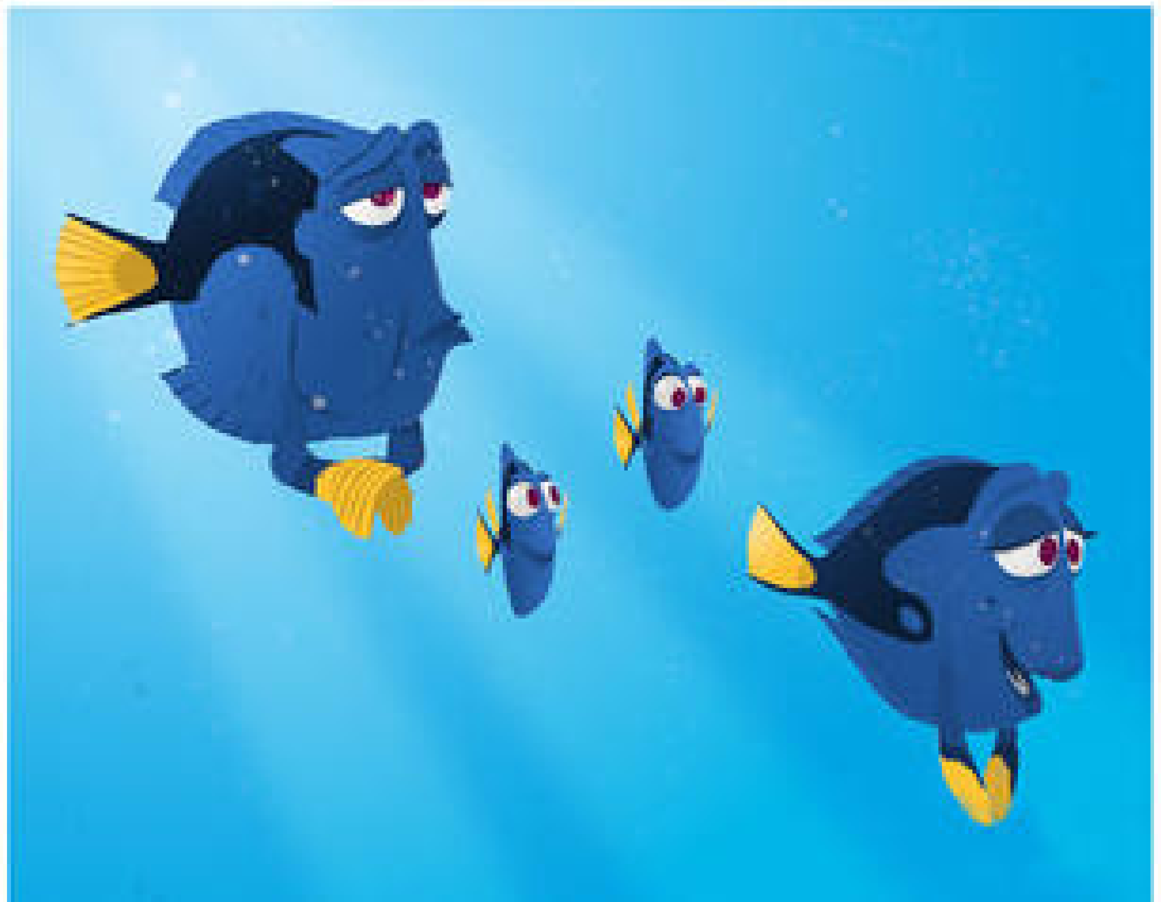












(top left) **ANDREW STANTON** Marker

(top right)
JASON DEAMER Pencil and marker

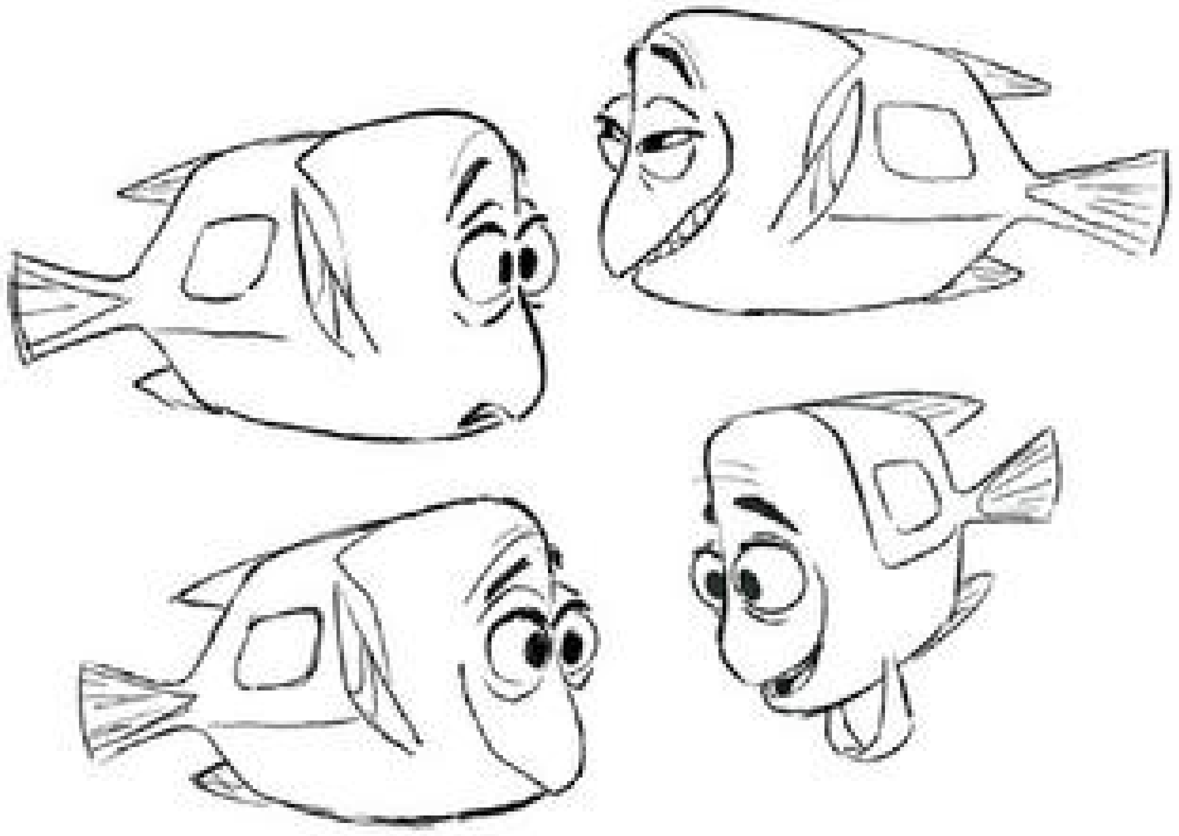
(middle row) **MATT NOLTE** Pencil

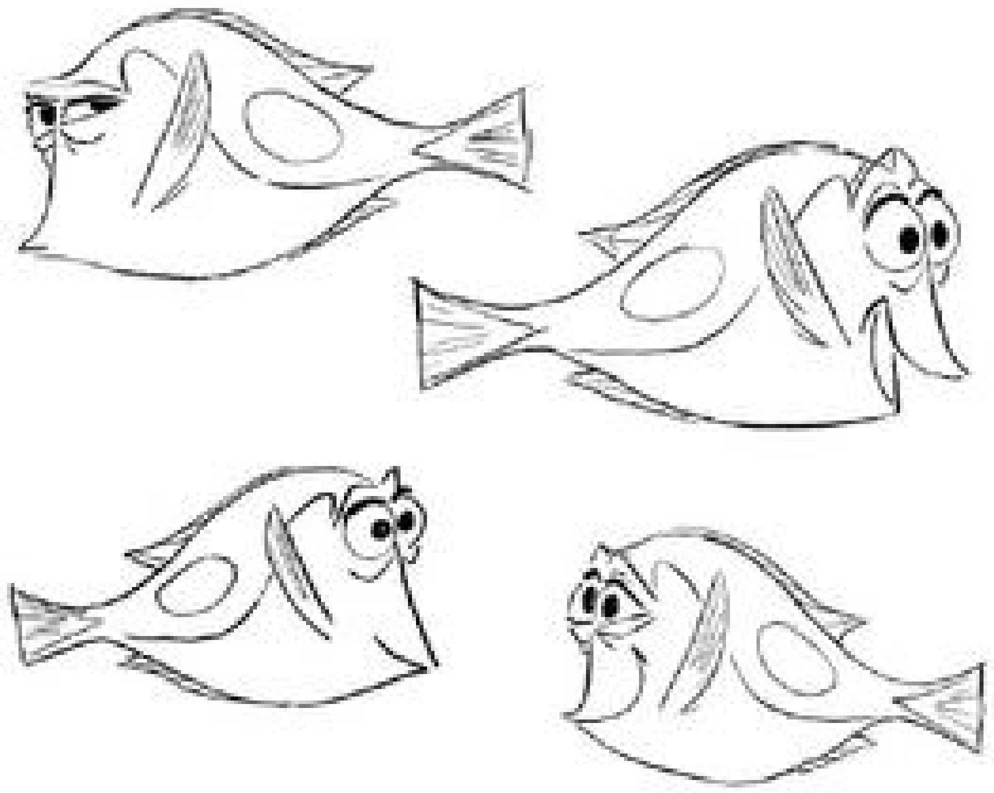
(bottom left)
JASON DEAMER Gouache, colored pencil, and pen

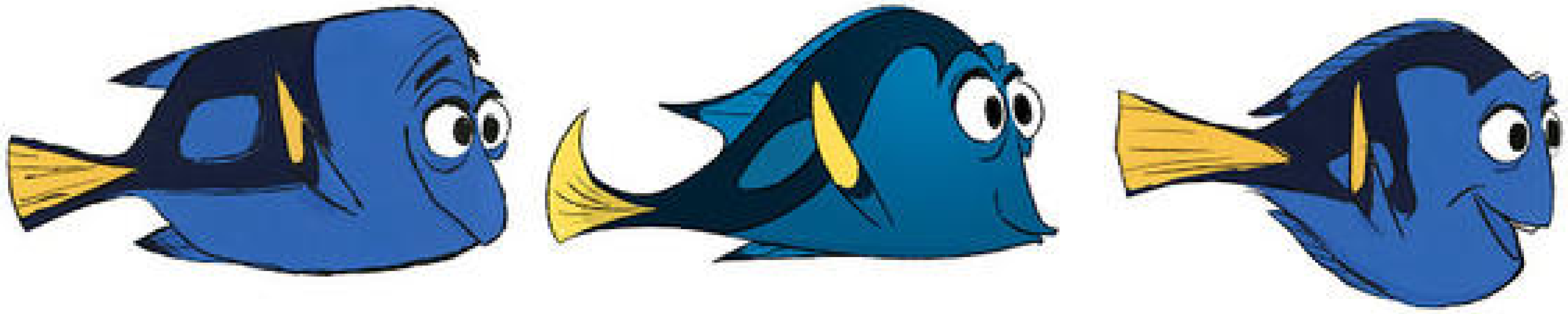
(bottom center, top)
JASON DEAMER Digital painting

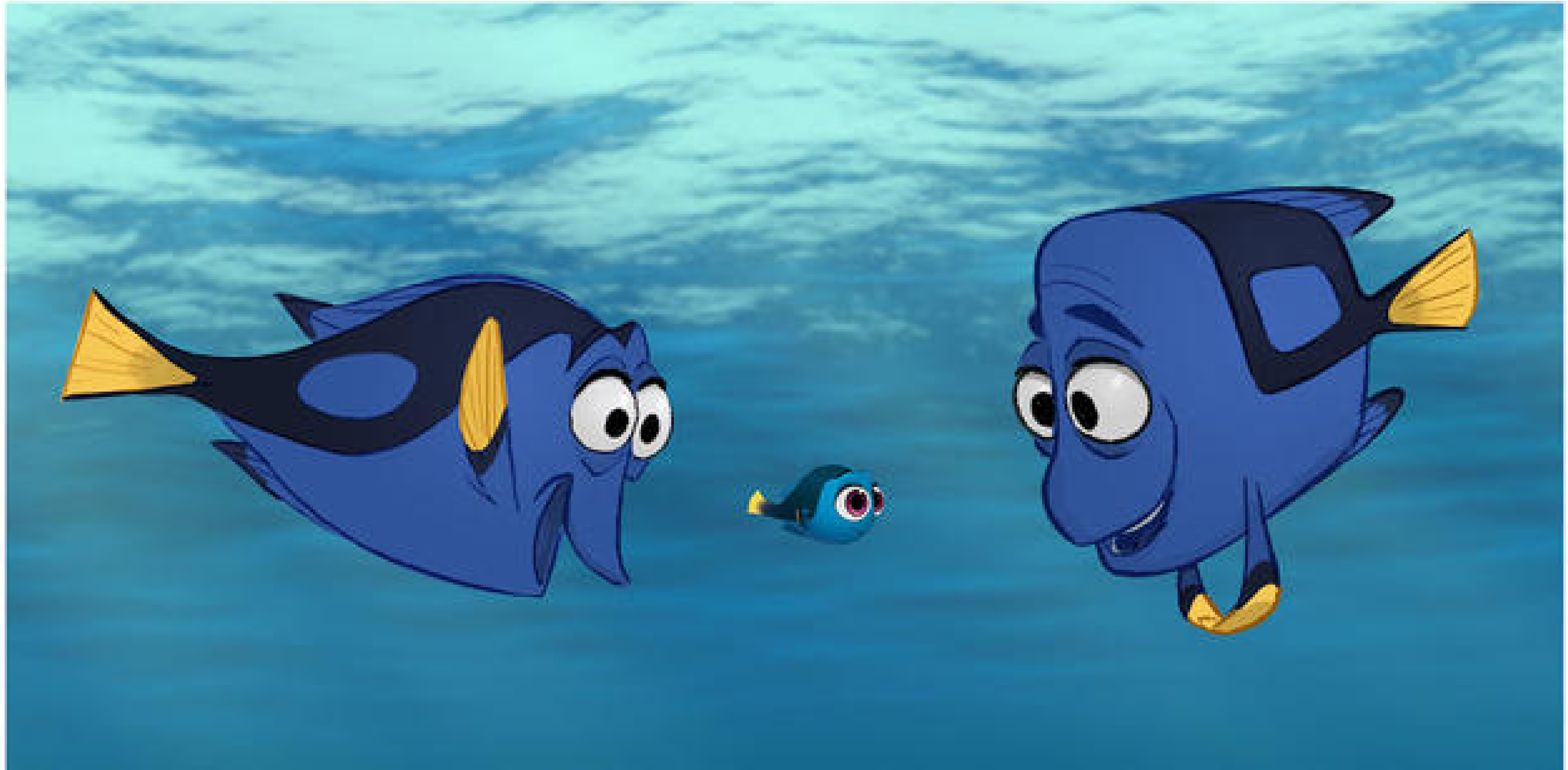
(bottom center, bottom)
JASON DEAMER Pen and colored pencil

(bottom right)
JASON DEAMER Digital painting







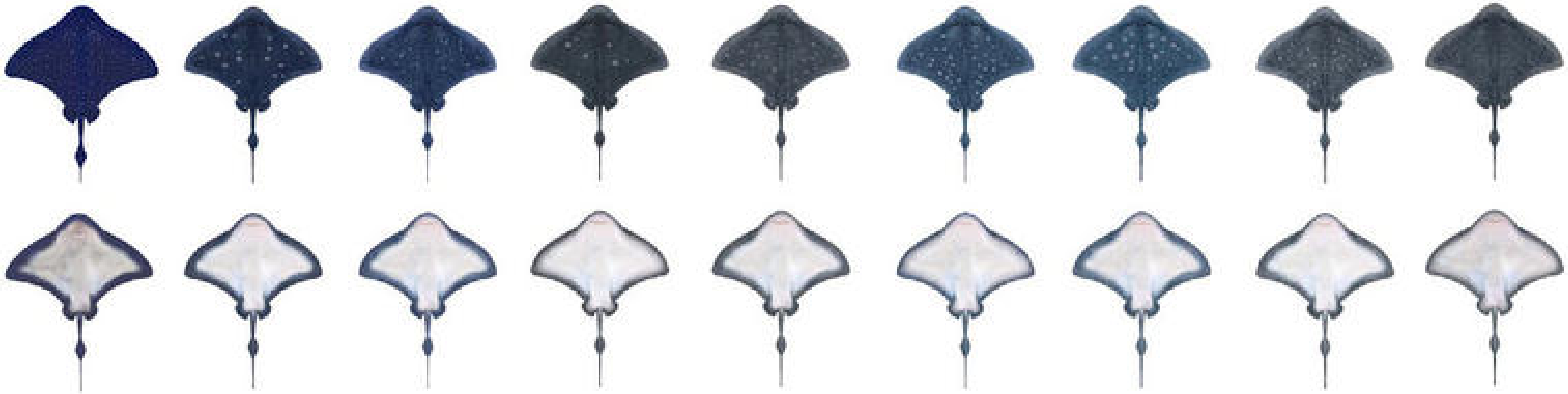


(top left)
JASON DEAMER and
TONY FUCILE Digital

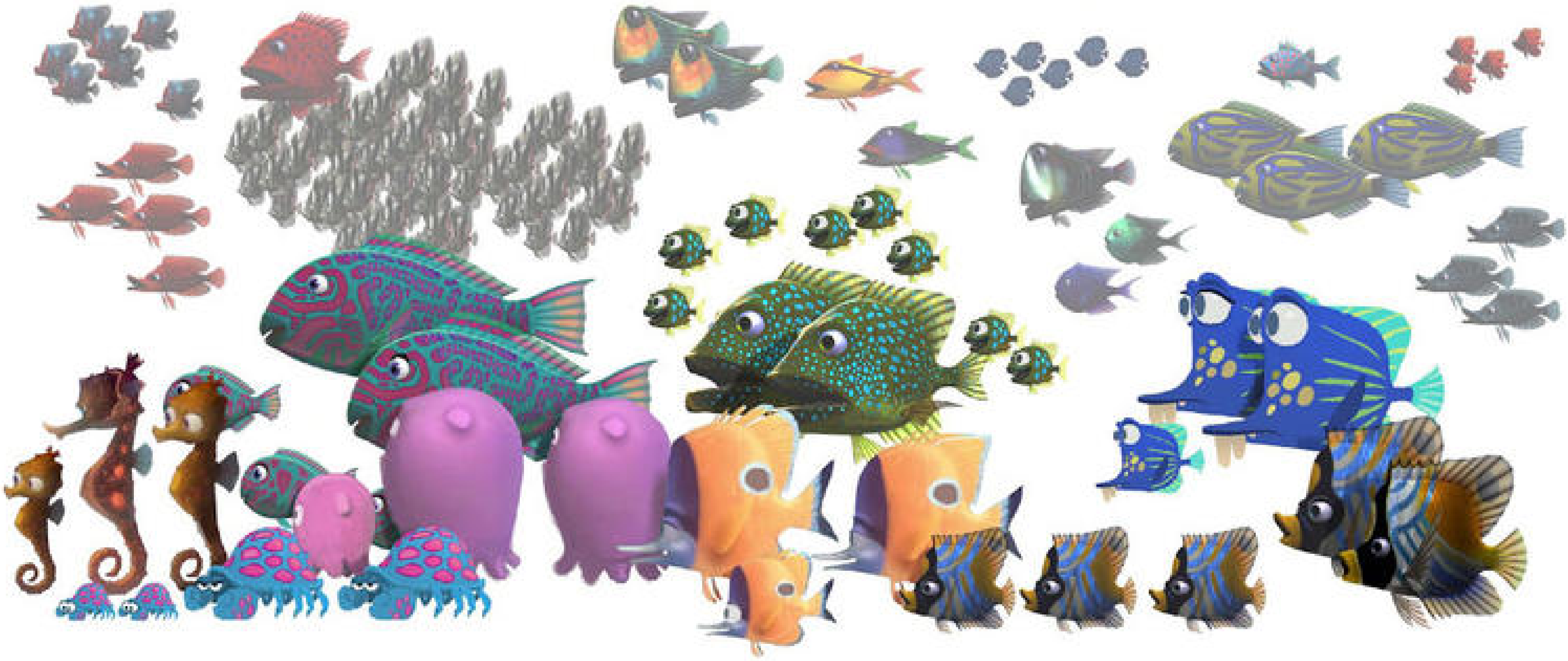
(top right)
TONY FUCILE Digital

(middle row)
JASON DEAMER and
TONY FUCILE Digital painting

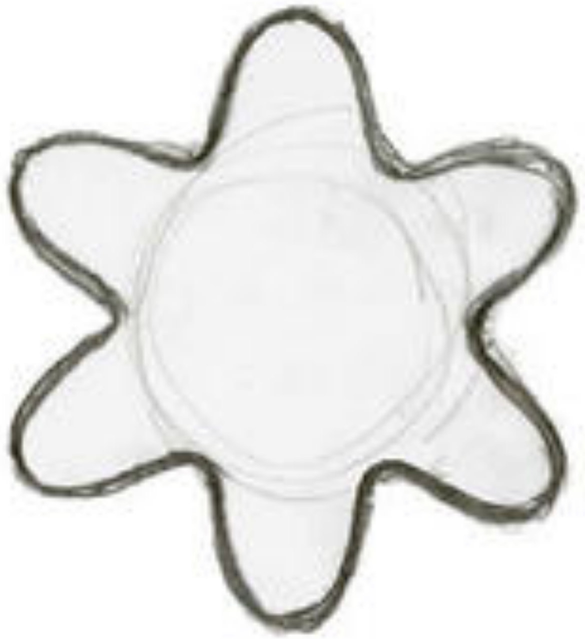
(left) **JASON DEAMER**
Digital painting

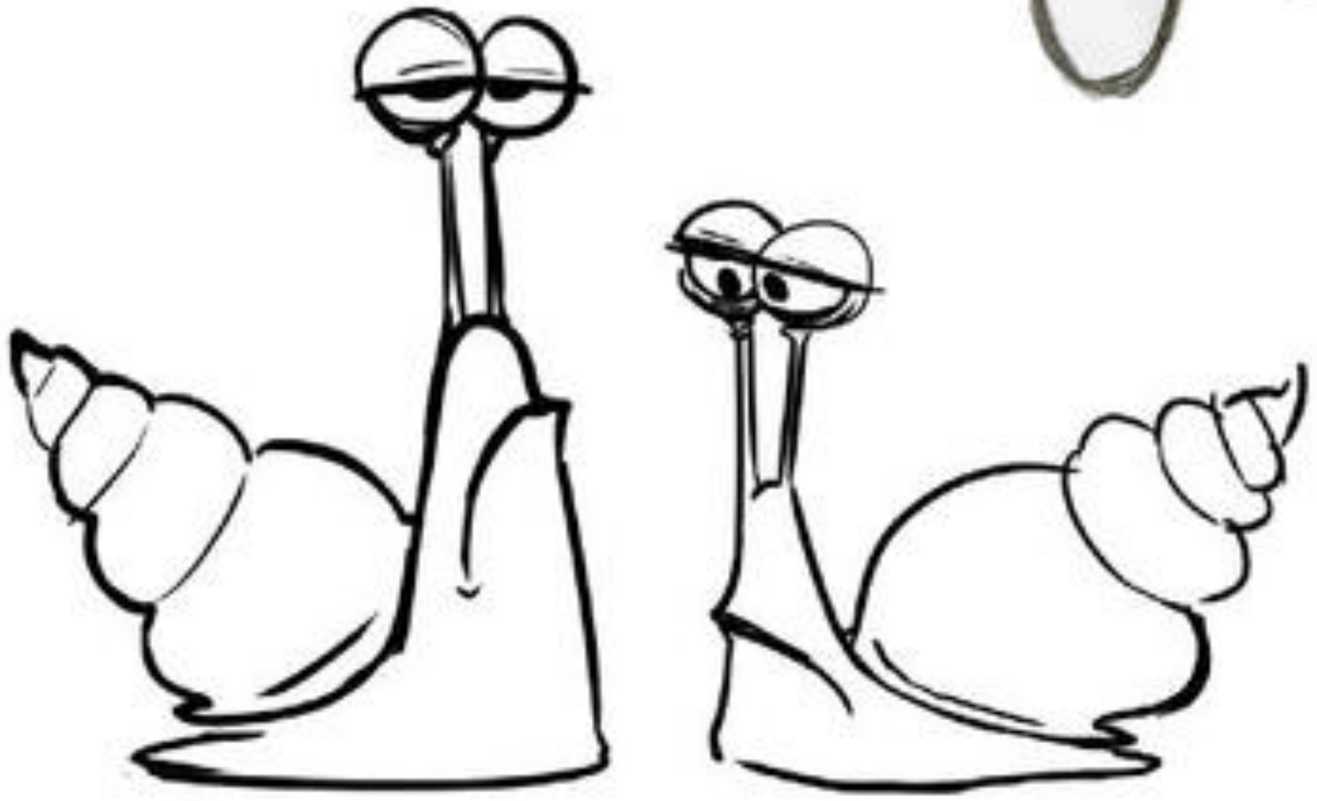


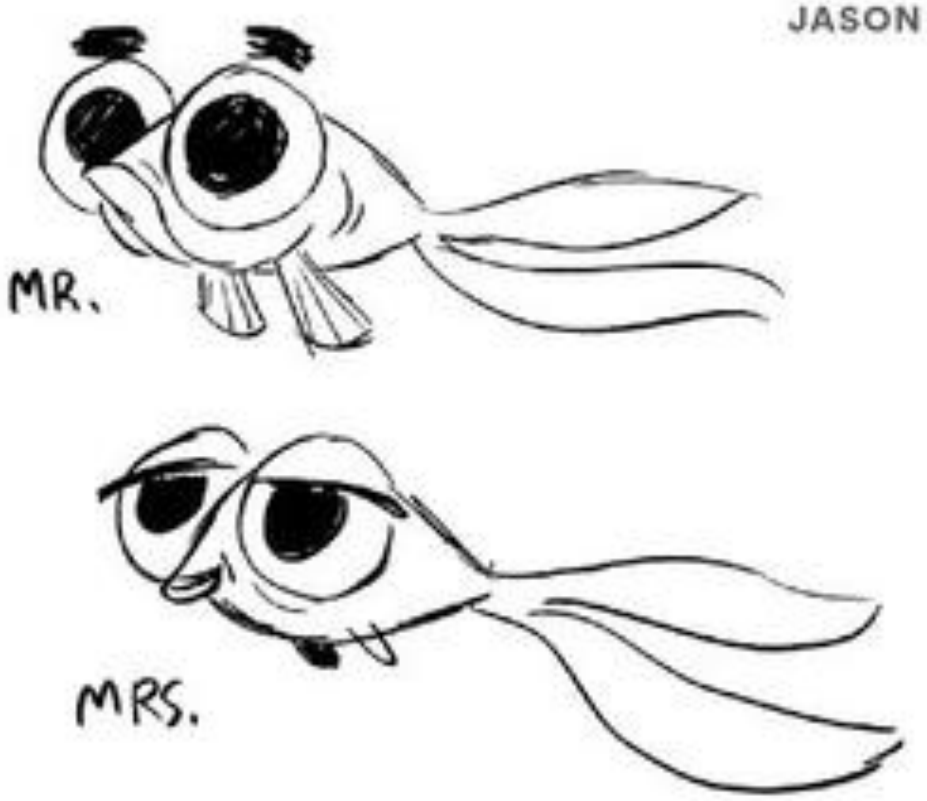
RONA LIU Digital painting

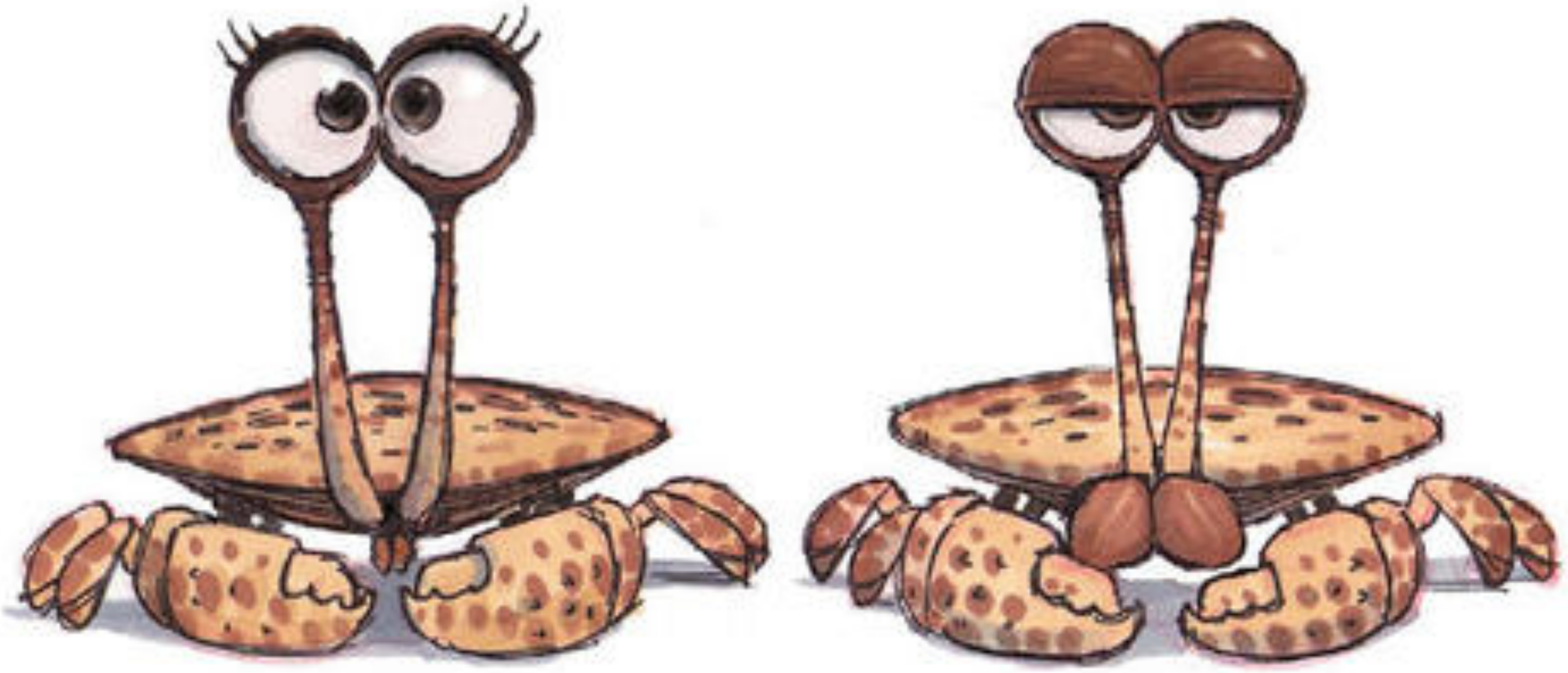


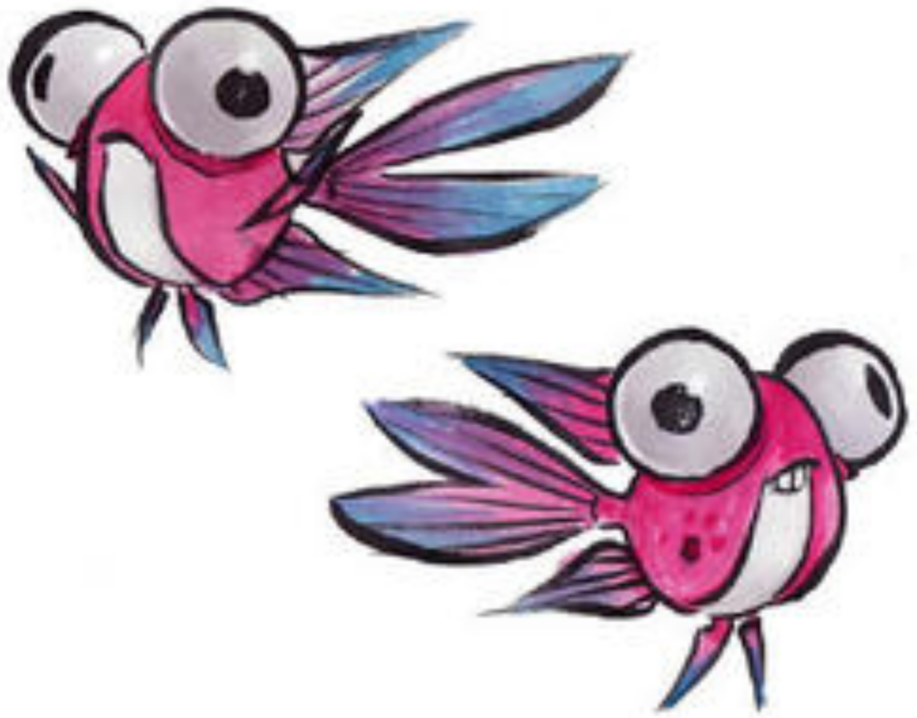
JASON DEAMER Digital painting











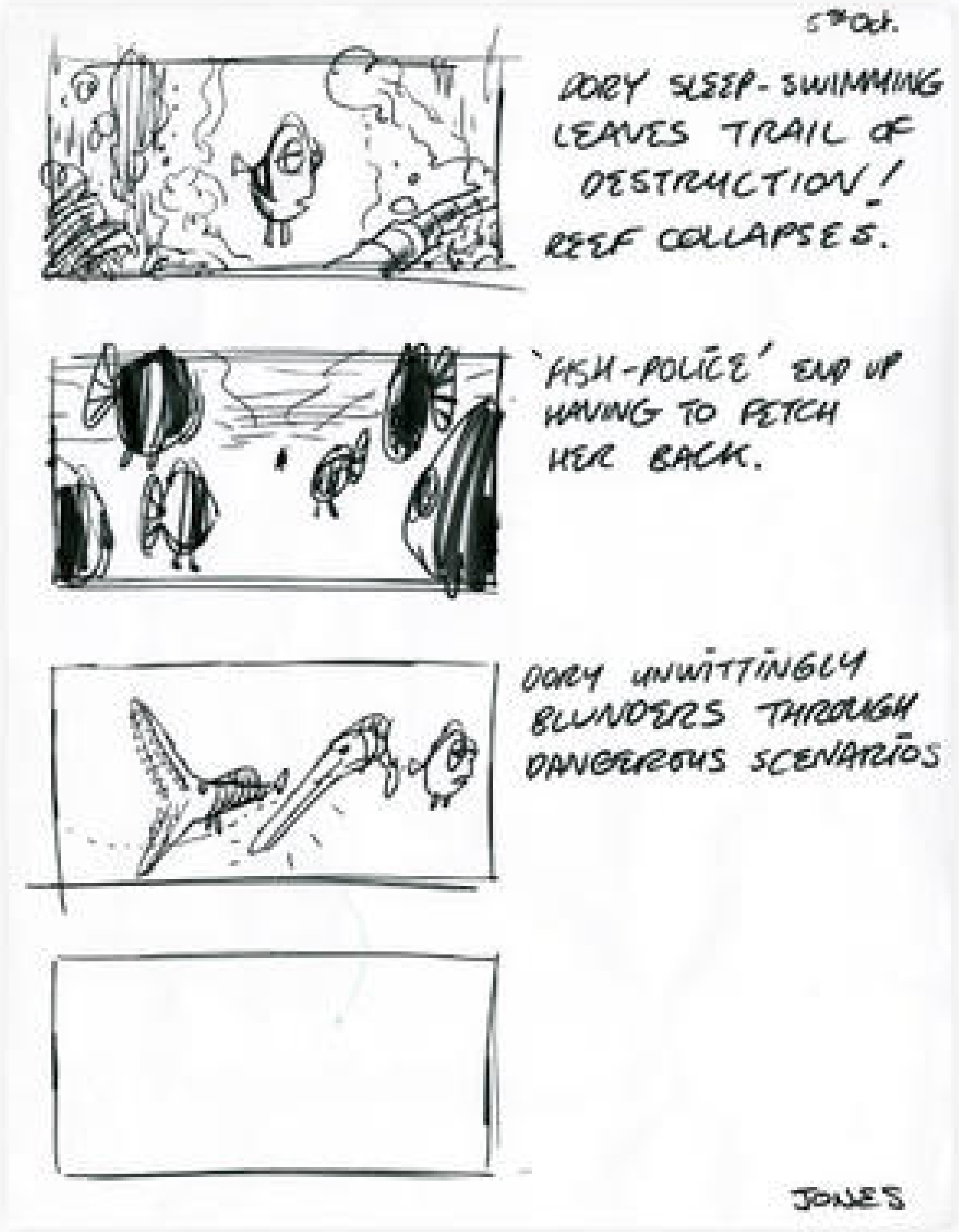
(top)
JASON DEAMER Pencil

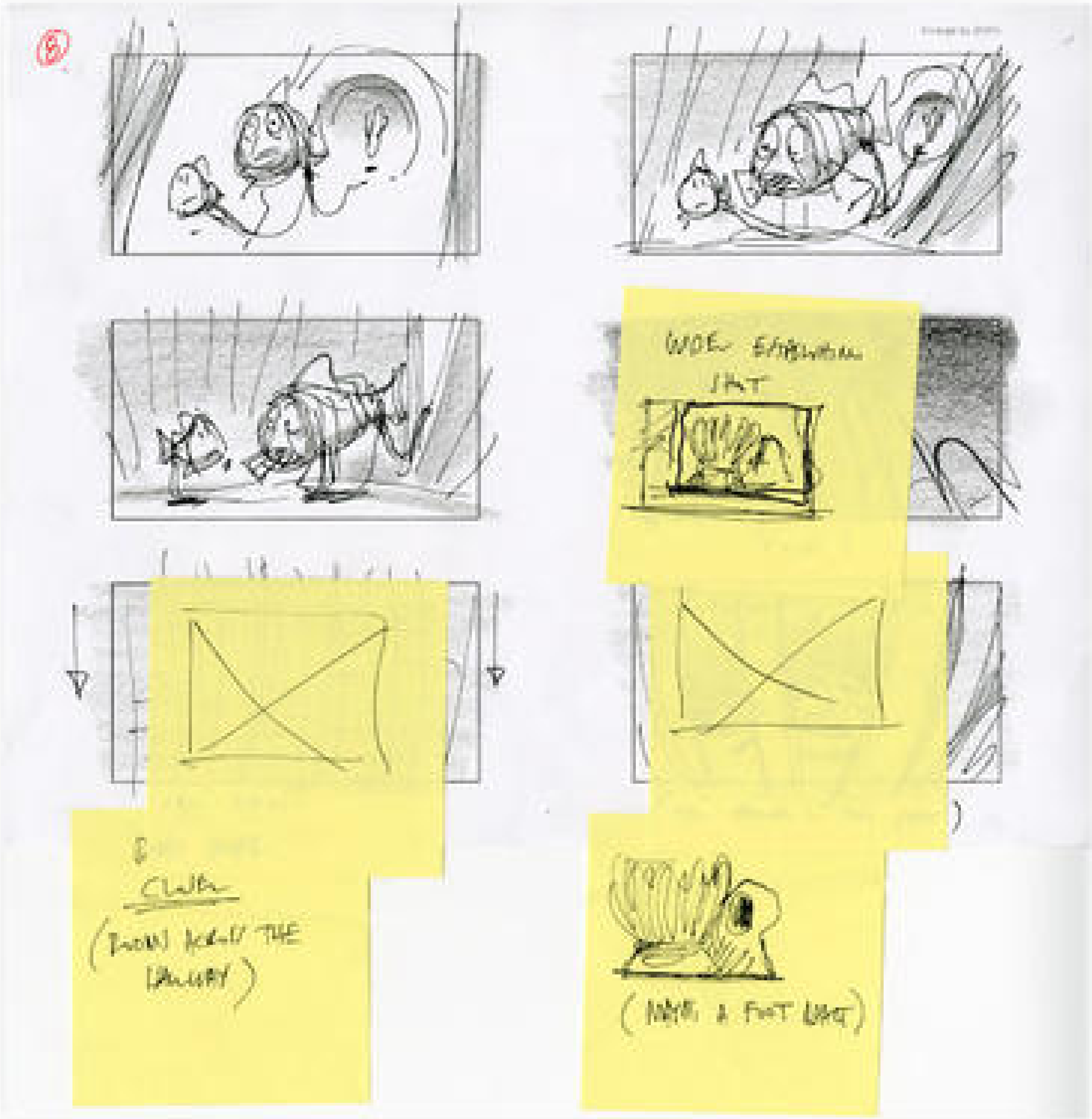
(center left)
JASON DEAMER Pen

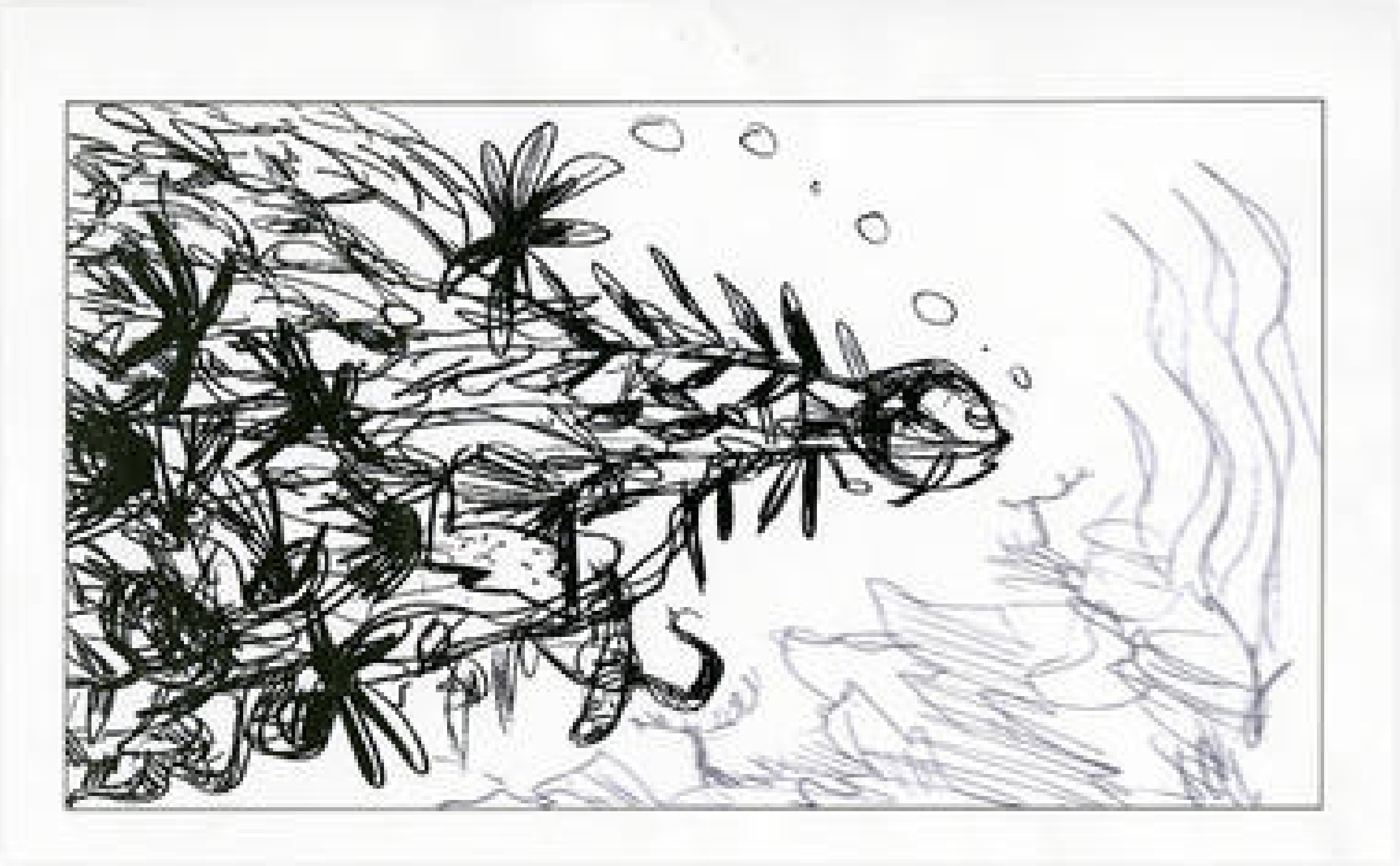
(center right)
TED MATHOT Digital painting

(bottom left)
JASON DEAMER Digital painting

(bottom right)
JASON DEAMER Gouache and ink


5th Oct.
DORY SLEEP-SWIMMING LEAVES TRAIL OF DESTRUCTION! REEF COLLAPSES.
'FISH-POLICE' END UP HAVING TO FETCH HER BACK.
DORY UNWITTINGLY BLUNDERS THROUGH DANGEROUS SCENARIOS
JONES


WIDE ESTABLISHING SHOT
CLAW
(THROWN ACROSS THE HALLWAY)



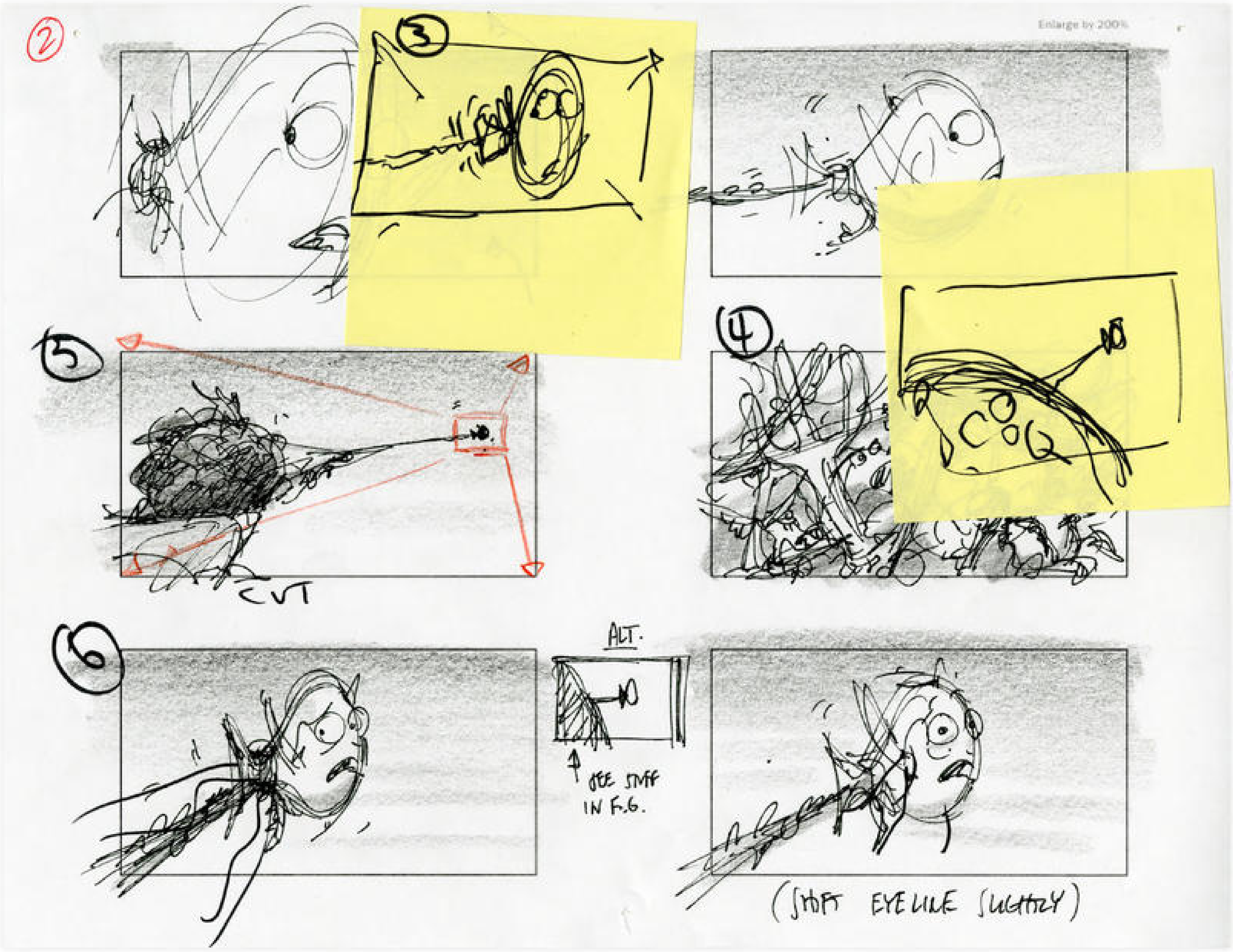
When the artist first gets his or her sequence, they read the script pages and draw **THUMBNAILS** of the scene. These small drawings are the first step to making the sequence take shape visually. They might suggest the shot angle and some of the acting. The thumbnails are presented to the director, who makes changes using sticky notes, addressing issues of staging, acting, and editing. At this point the artist goes back and makes the final storyboards that will be used in the story reels to tell the story.

— *Max Brace, Story Supervisor*

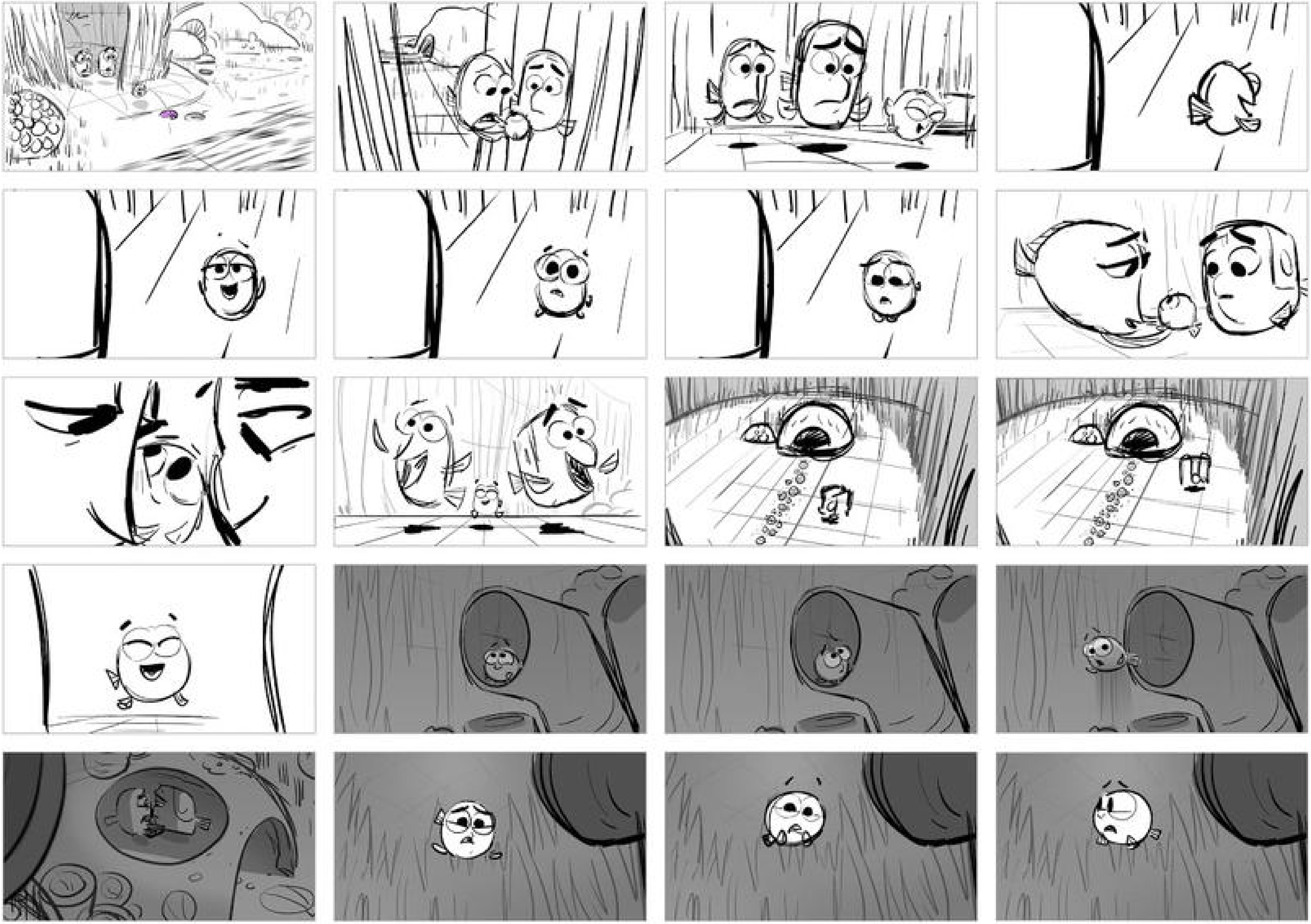
(above left) **MATT JONES** Marker

(above right and opposite) **NATHAN STANTON** Marker and pencil **and ANDREW STANTON** Sticky notes with marker

(left) **MAX BRACE** Marker and pencil



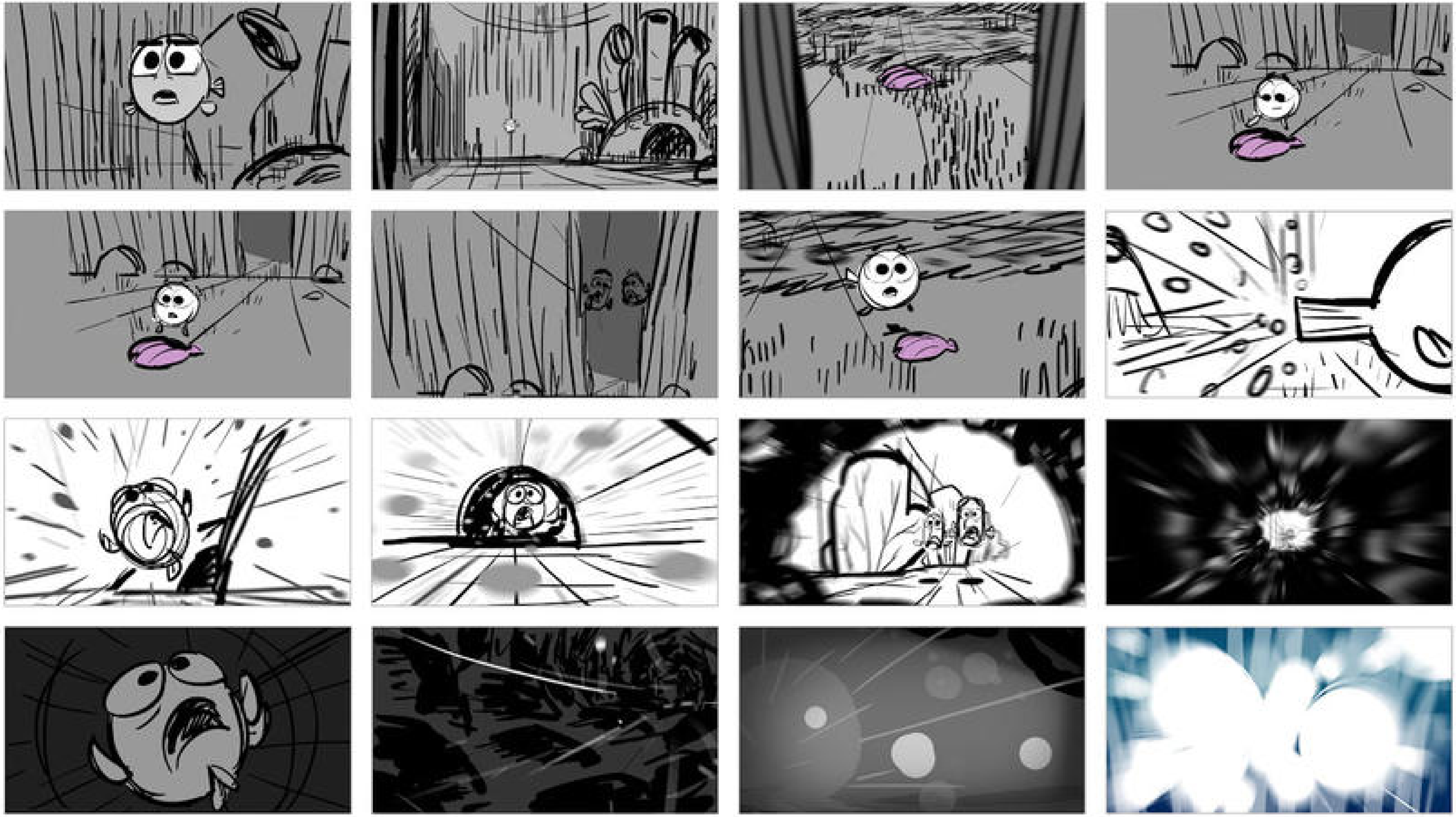
2
Enlarge by 200%
3
5
CUT
4
COQ
6
ALT.
SEE STUFF IN F.G.
(SHIFT EYELINE SLIGHTLY)



105 FLASHBACKS

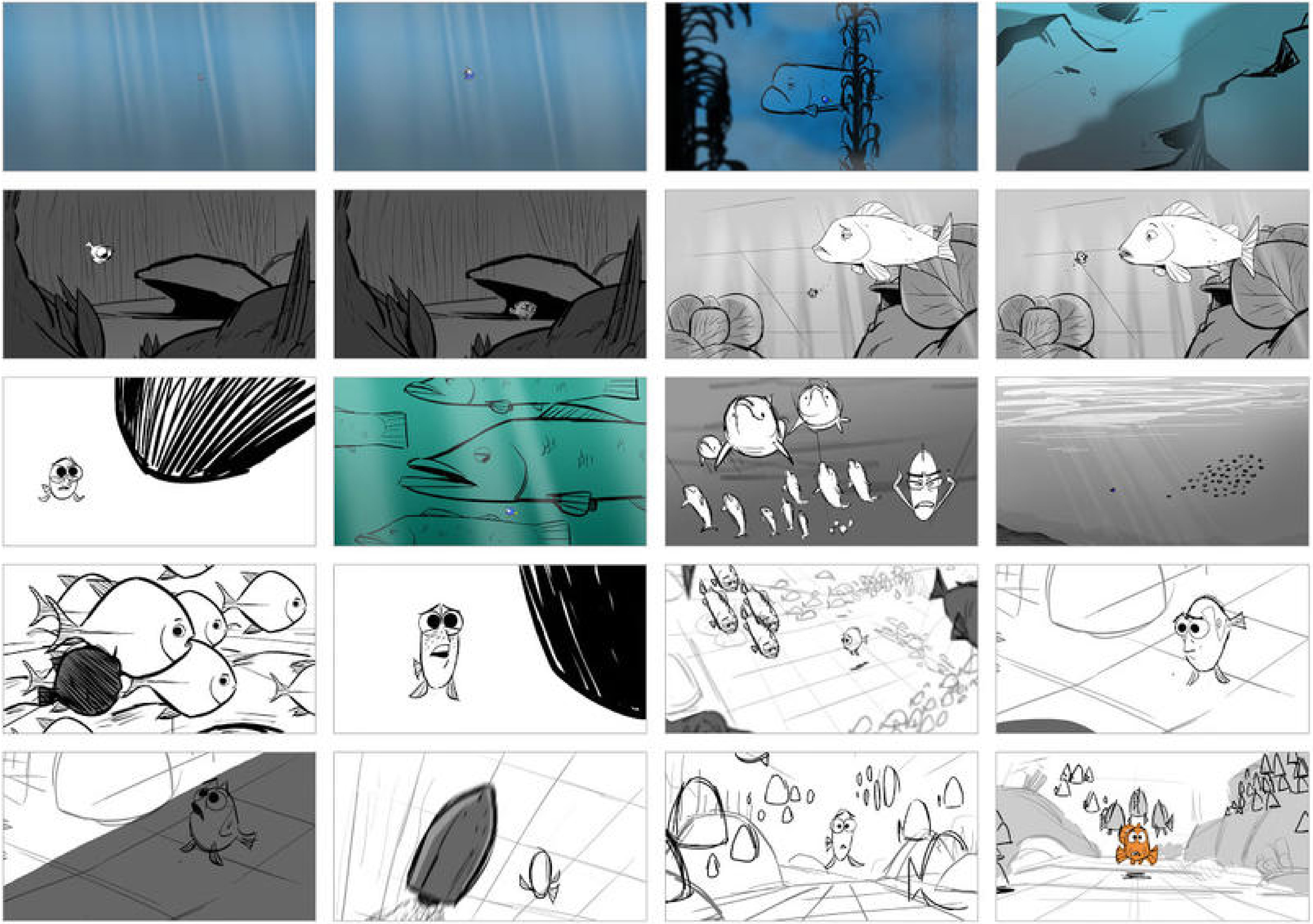
KRISTEN LESTER, ANGUS MACLANE, STANLEY MOORE, JAMES ROBERTSON, ALEX WOO

Digital painting



Dory has a series of **FLASHBACKS** that are triggered by encounters and experiences she has during her quest to find her parents. Having memories is a new and profound experience for Dory. The memories shed light on her past and how she became lost as a young fish, and they are the fuel that motivates her on her quest to find her parents. The first memory she gets is a quick flash of her parents as she gets sucked into the current from the stingray migration. When she finally reaches her childhood home, she remembers the entire episode of when she lost her parents and realizes that her short-term memory loss was to blame. Memories can be difficult, she realizes, as she comes to a complex understanding of her experience and her relationship to her particular disorder.

— *Max Brace, Story Supervisor*

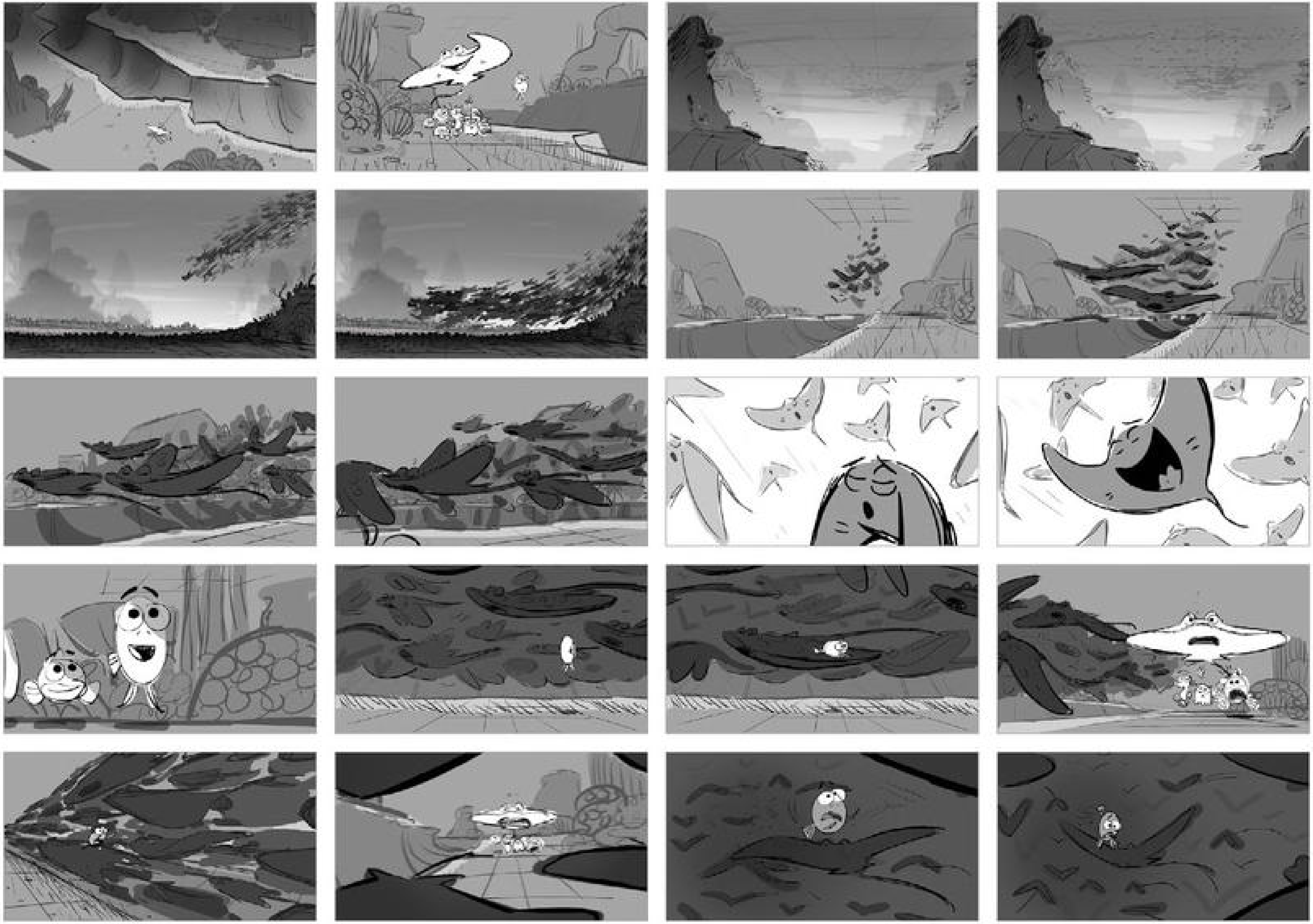


110 LOST AT SEA

Young Dory is lost in middle of ocean, unsure of how she got there or where her parents are.

MAX BRACE, TREVOR JIMENEZ, STANLEY MOORE, ALEX WOO

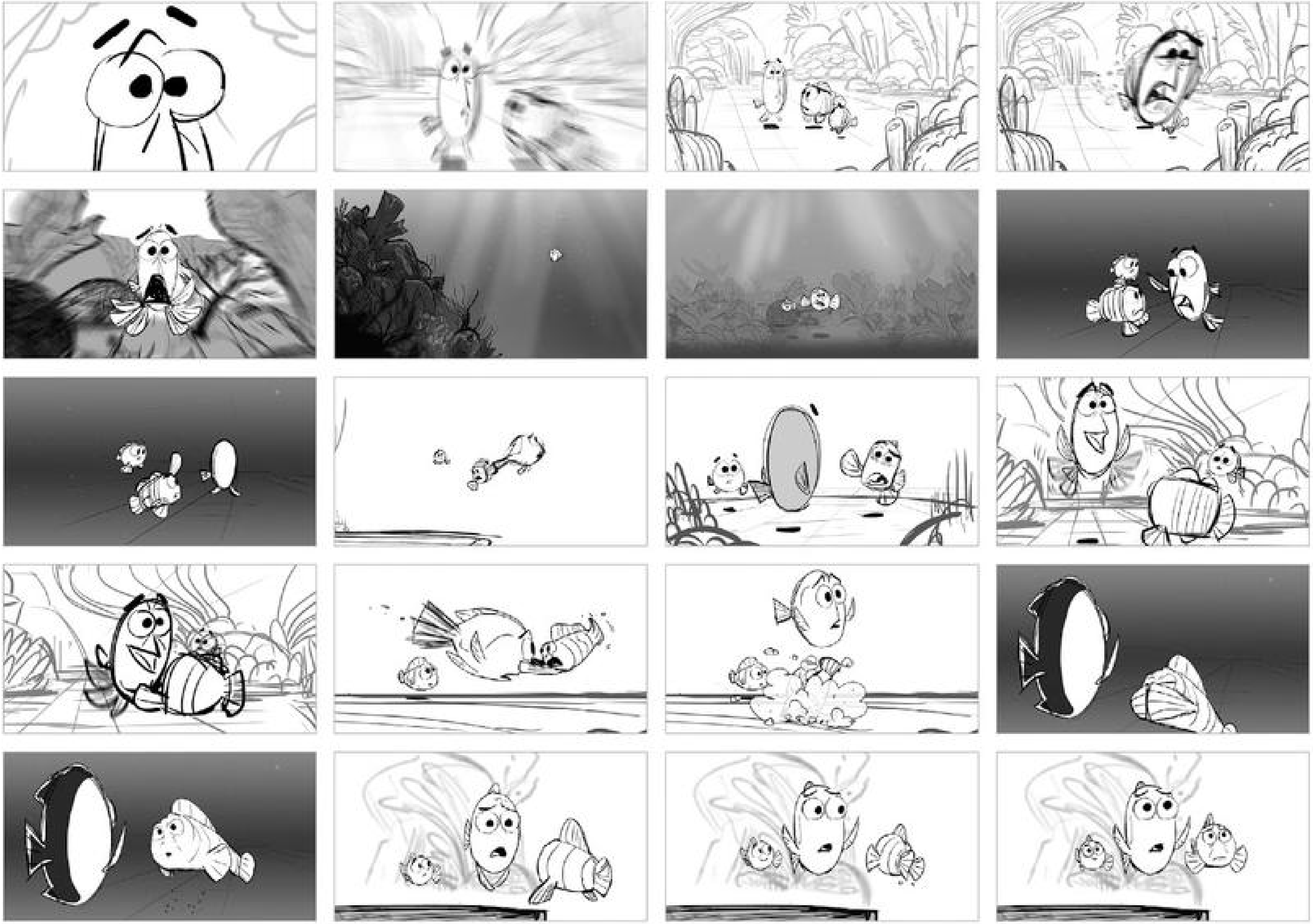
Digital painting



142 LOSING DORY

Dory is teacher's assistant, helping Mr. Ray on a field trip. They go to see the stingray migration and Dory gets sucked into the current that sweeps along beneath them on the ocean floor, causing her first flashback to her parents.

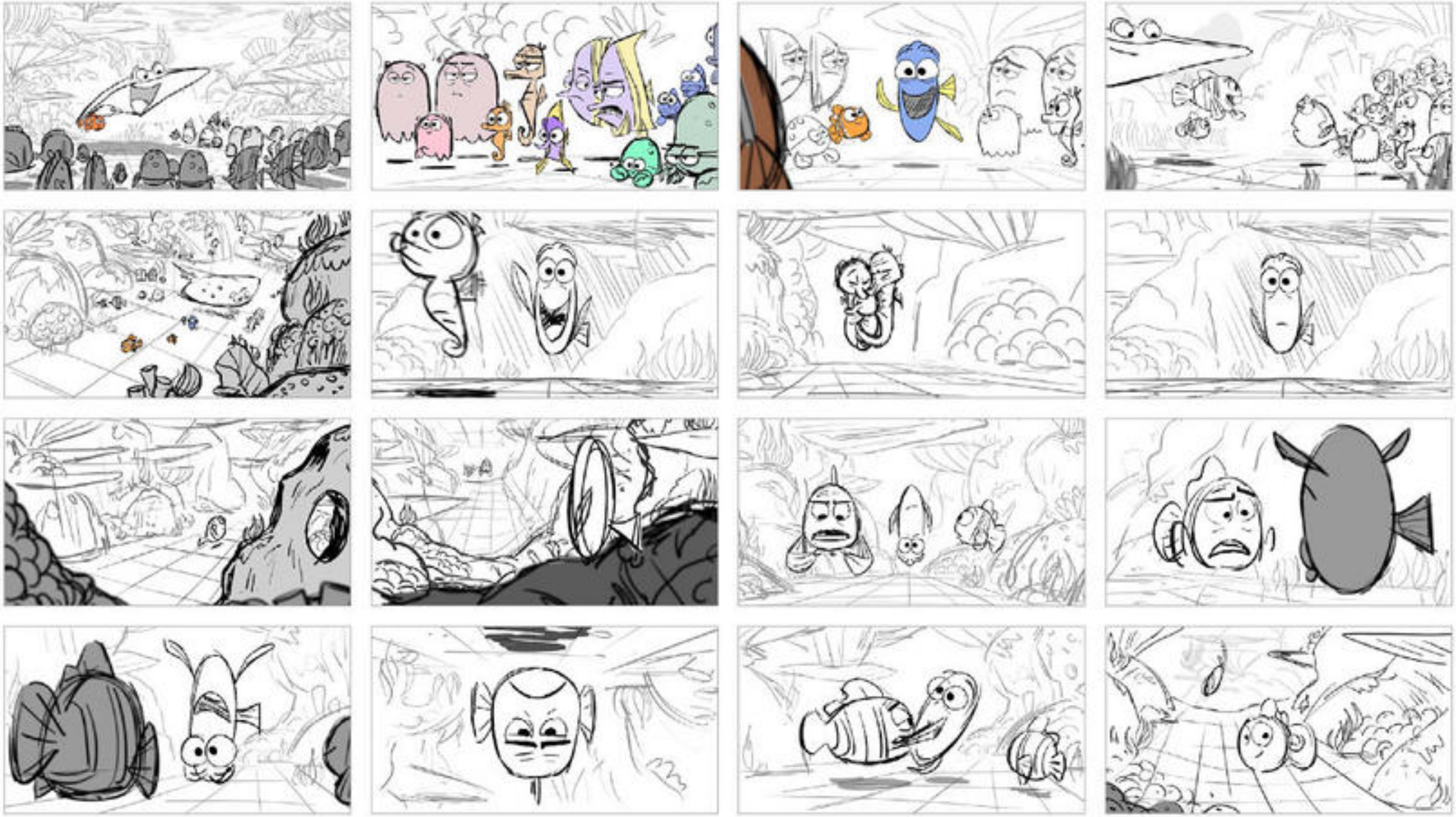
MAX BRACE, TREVOR JIMENEZ,
KRISTEN LESTER
Digital painting



165 DORY LEADS

After a rather alarming night in which Dory started sleep swimming, Marlin is exhausted as Nemo chatters on about what happened. He mentions the Jewel of Morro Bay and Dory has another flashback to her parents. She implores Marlin and Nemo to venture out into the open to ocean to find them.

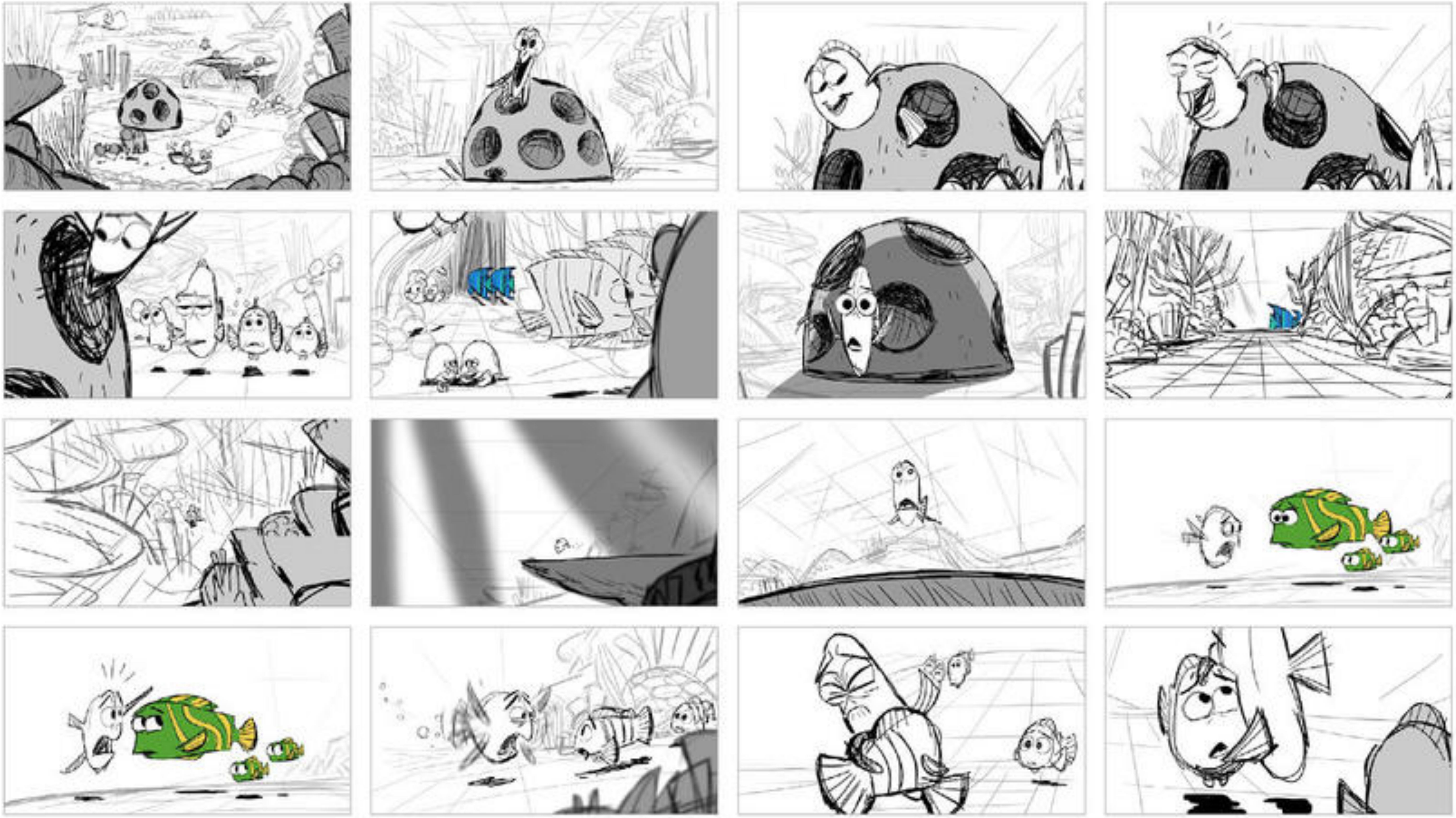
MAX BRACE, JAMES ROBERTSON
Digital painting



DELETED SCENE: 115 PARENTS' DAY

STANLEY MOORE
Digital painting

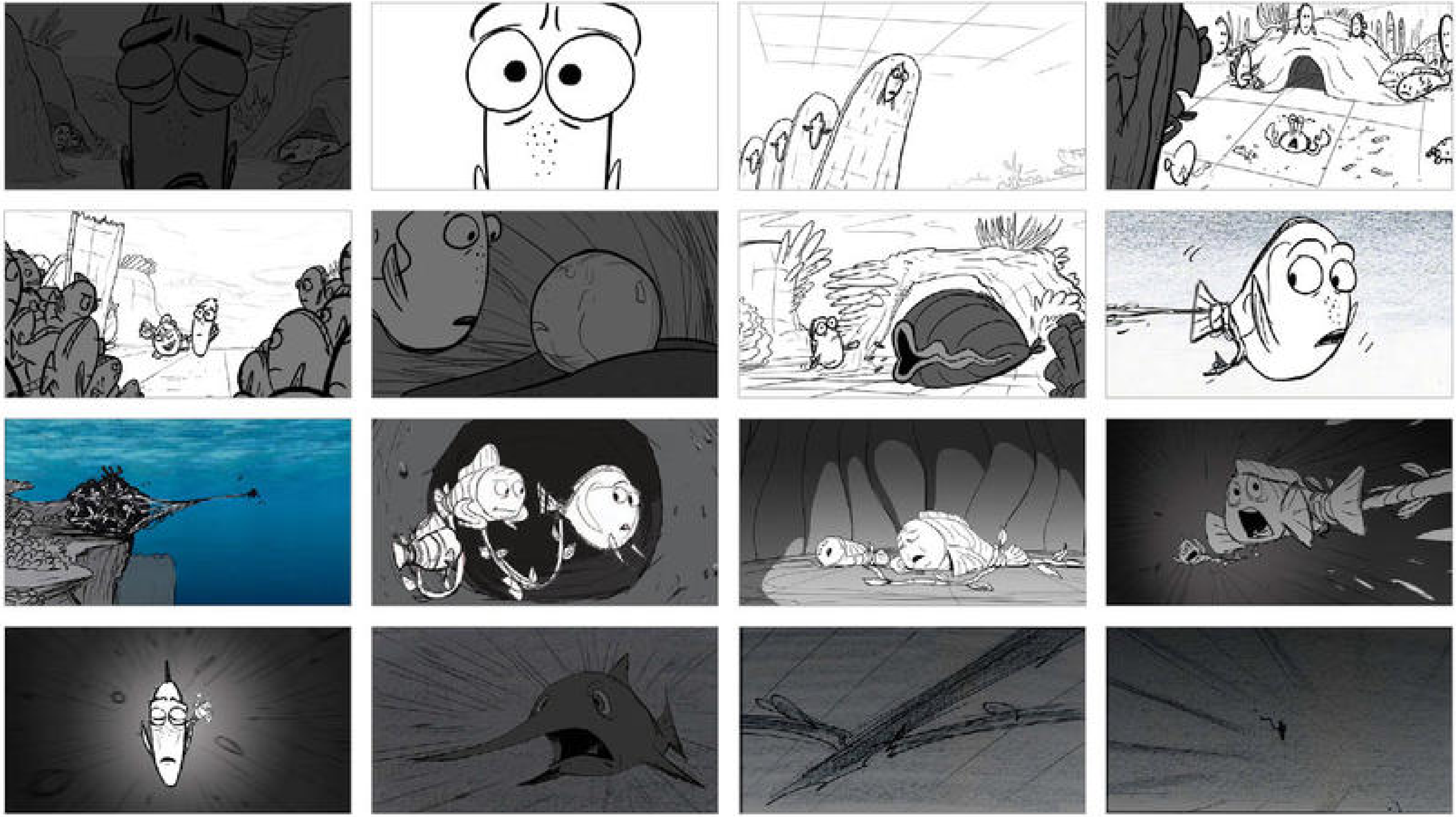
Nemo brings Dory and Marlin to school for Parent's Day where they tell the story of how they found Nemo. As she leaves, Dory notices a pair of seahorse parents hugging their kid, and Dory feels sad and alone. She shrugs it off and goes back to being her usual silly self.



DELETED SCENE: 135 LOST IN PLAYGROUND

JAMES ROBERTSON Digital painting

Marlin and Nemo take Dory to the playground where Dory loves to swim in her favorite coral. She notices two blue fish swimming away and has a strong desire to follow them. Unable to catch up to them, she ends up on the edge of the reef, alone and panicked. When Marlin and Nemo show up she rushes up to Marlin, scared that she lost them.

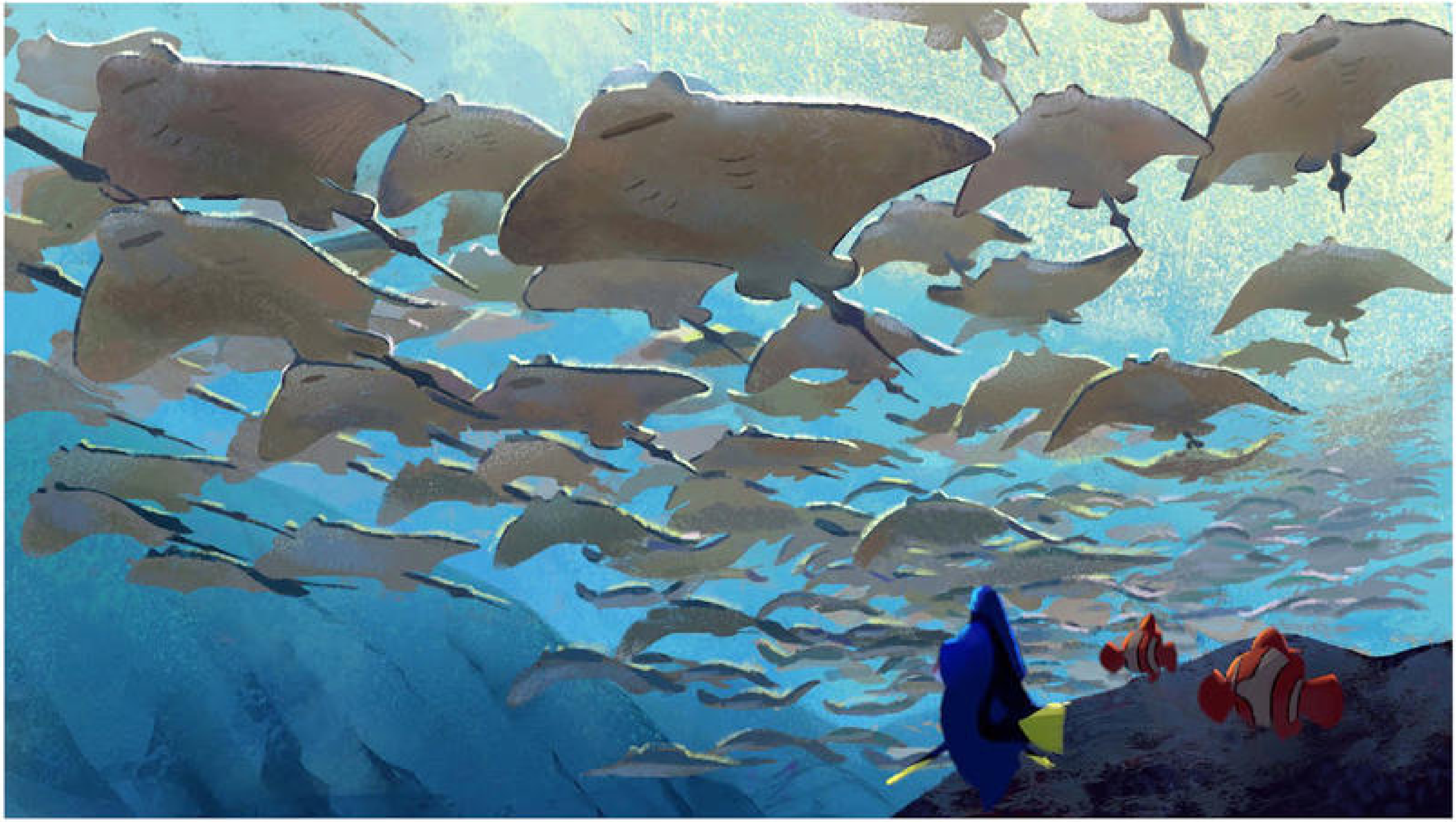


DELETED SCENE: 145 SLEEP SWIMMING

Dory dreams that she is searching for her parents, which causes her to sleep swim through the neighborhood. Neighborhood fish gather around to watch as she gets stuck on a bit of coral. Embarrassed, Marlin helps Dory down. There is then a montage of Dory continuing to sleep swim, lassoing different fish on the reef in a bit of kelp, until finally she has pulled the entire community to the drop-off. Marlin gets the idea to tie himself and Nemo to Dory so they can be awakened if she starts sleep swimming again. That night, they get yanked out of the anemone and pulled out into the ocean where the kelp line is cut by a surprised swordfish.

MAX BRACE, ADAM CAMPBELL, NATHAN STANTON

Digital painting

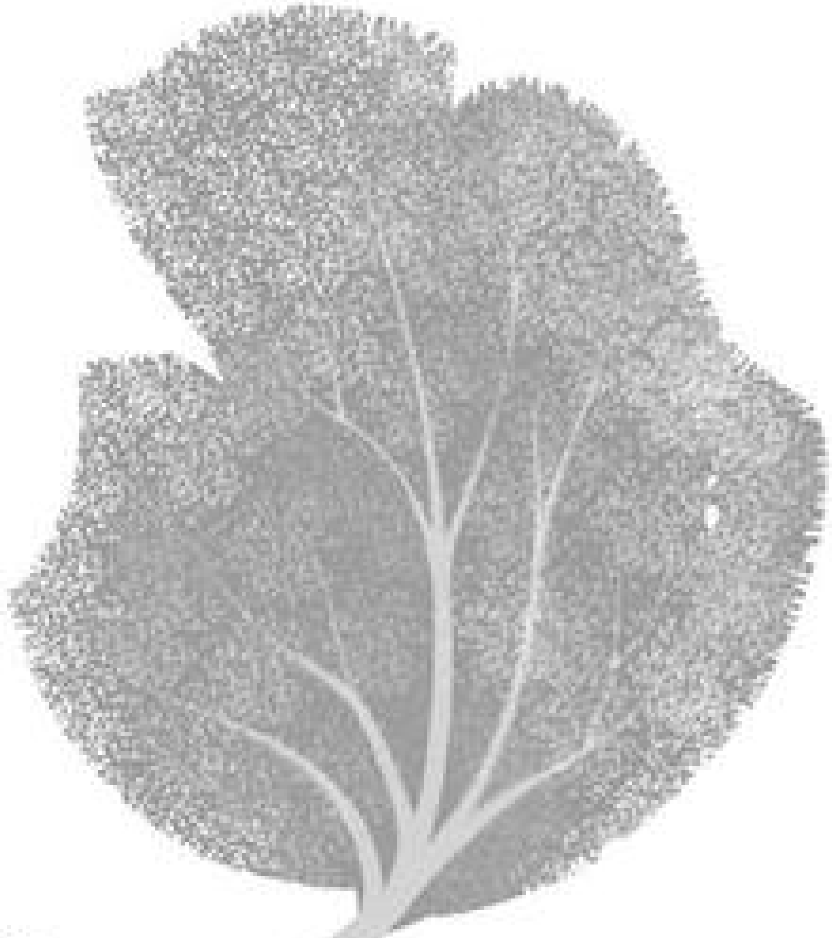


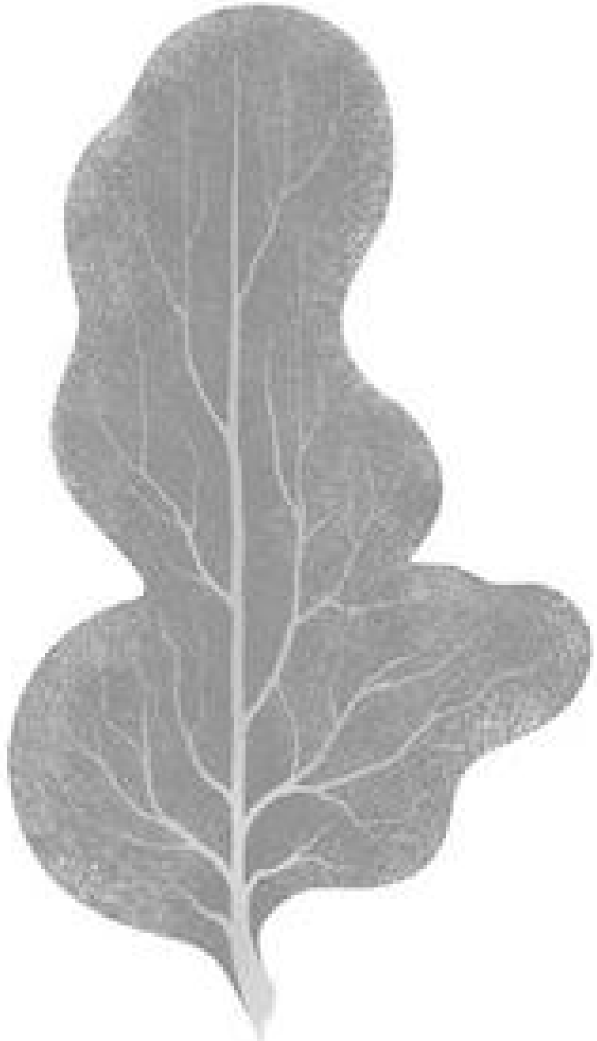
(above) **RONA LIU** Digital painting

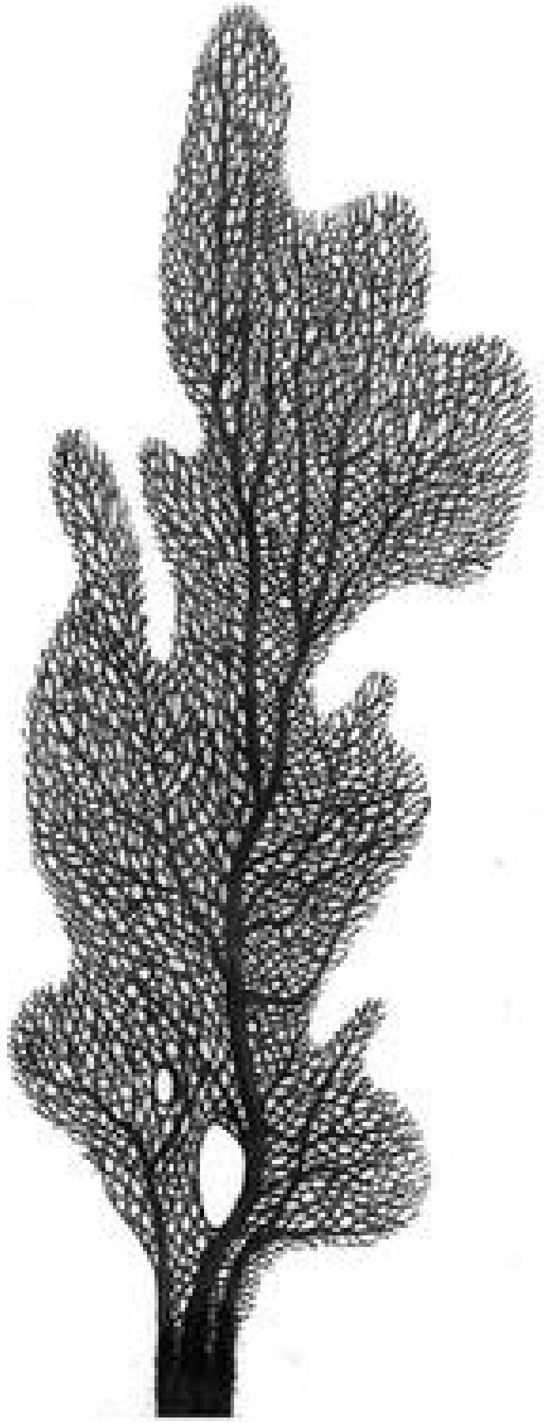
(opposite) **TREVOR JIMENEZ** Digital painting

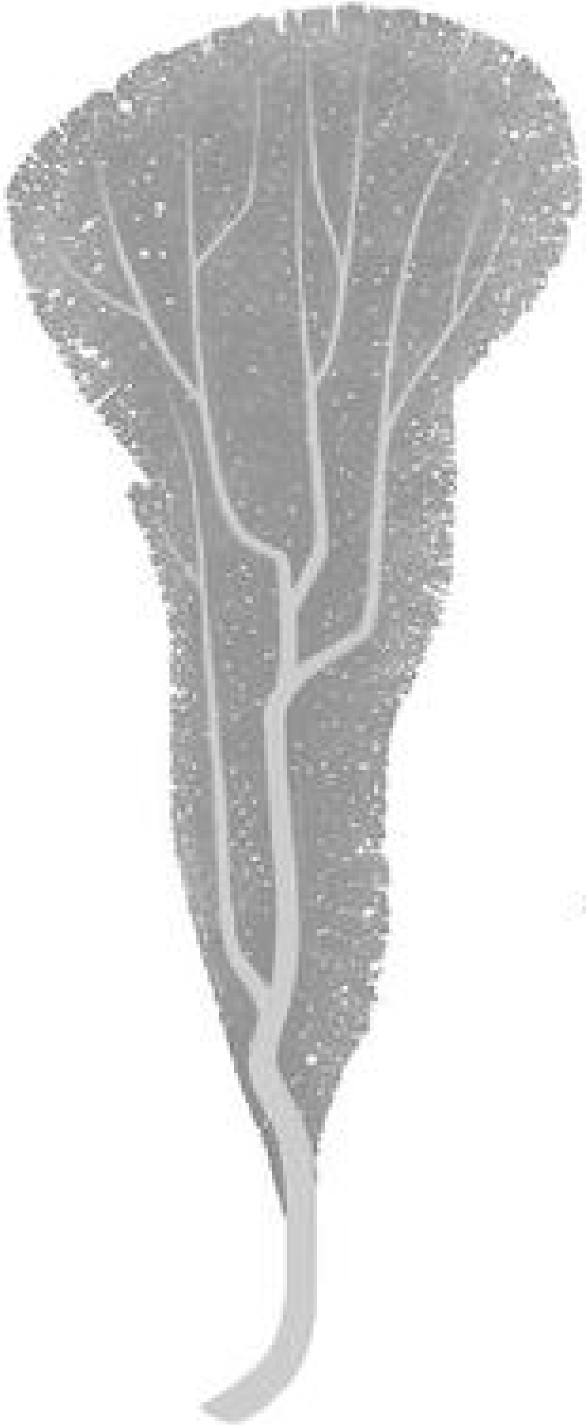
When we design the **SETS** for a film, it's important that they are unique, even if some are closely related in theme. For example, when going from the tropical coral reef in the ocean to the tropical coral reef in the tank at the Marine Life Institute, the audience should feel that there is a difference between them, even though they are similar. Dory's baby home is man-made, so it has some details and plants that are not present in the real tropical reef where Nemo and Marlin live—there's longer eel sea grass as well as giant pastel sea fans that have tall vertical silhouettes. The shape language in the tank is predominantly vertical as opposed to Nemo's reef, which is generally more horizontal.

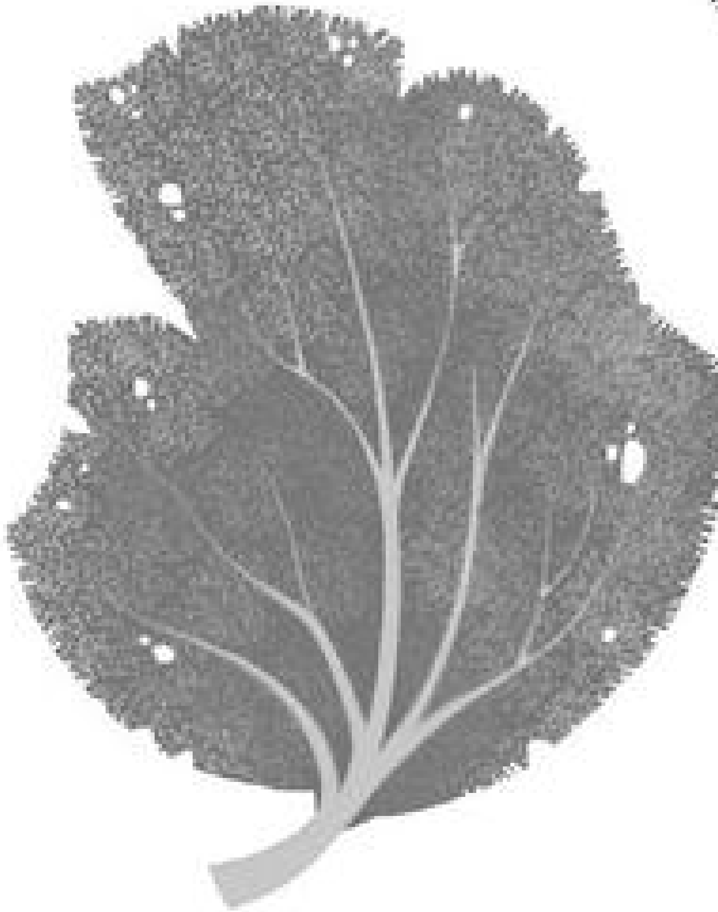
— *Steve Pilcher, Production Designer*

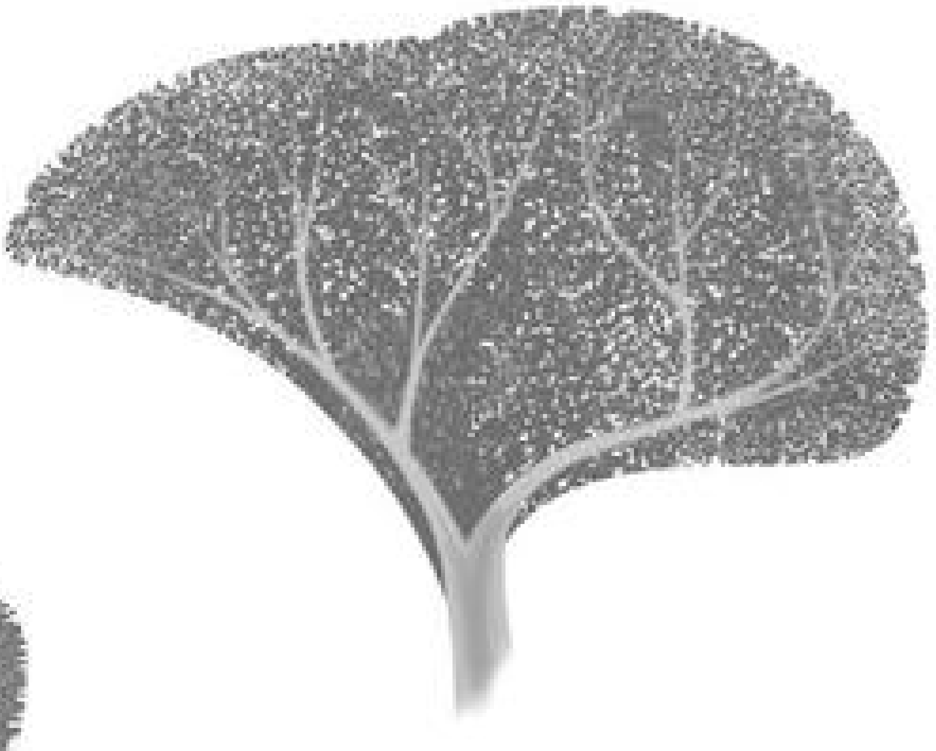












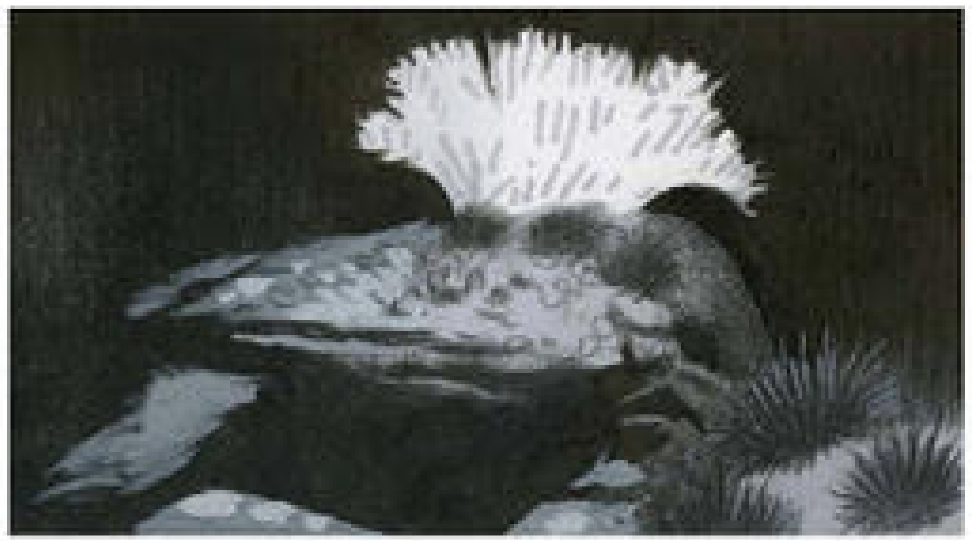
(this page) **STEVE PILCHER** Digital painting

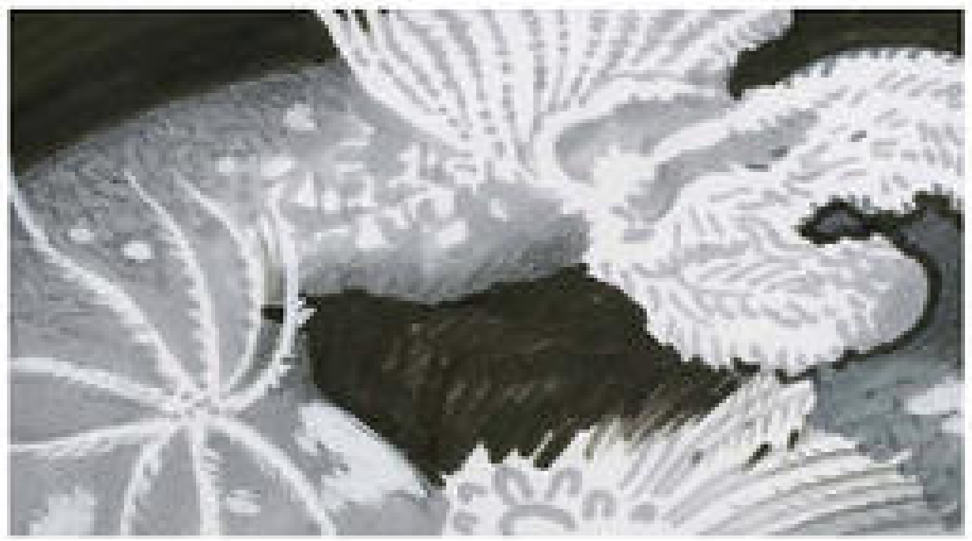
(opposite, top left)
STEVE PILCHER Marker, ink, pencil

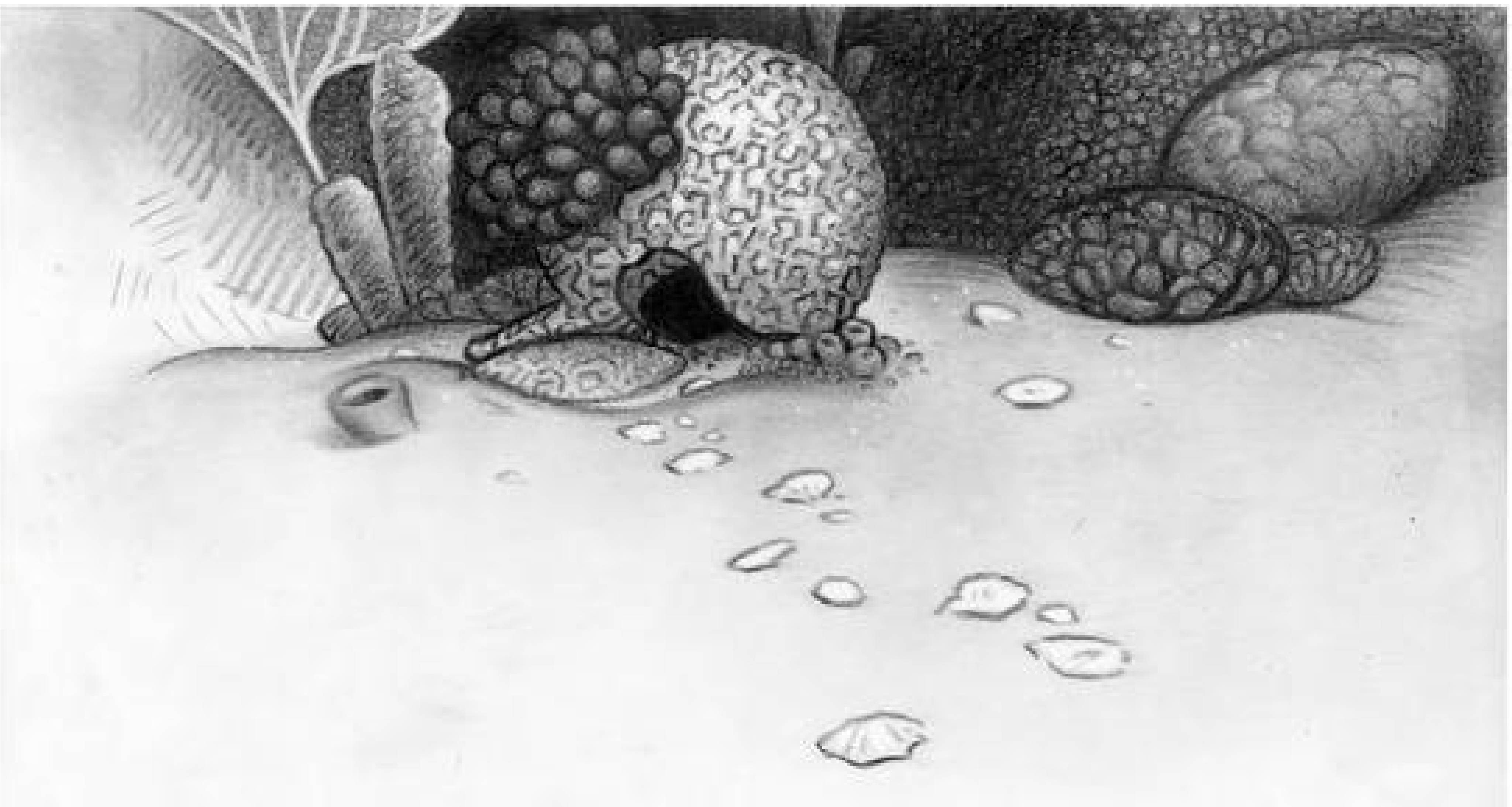
(opposite, top right)
STEVE PILCHER Pencil

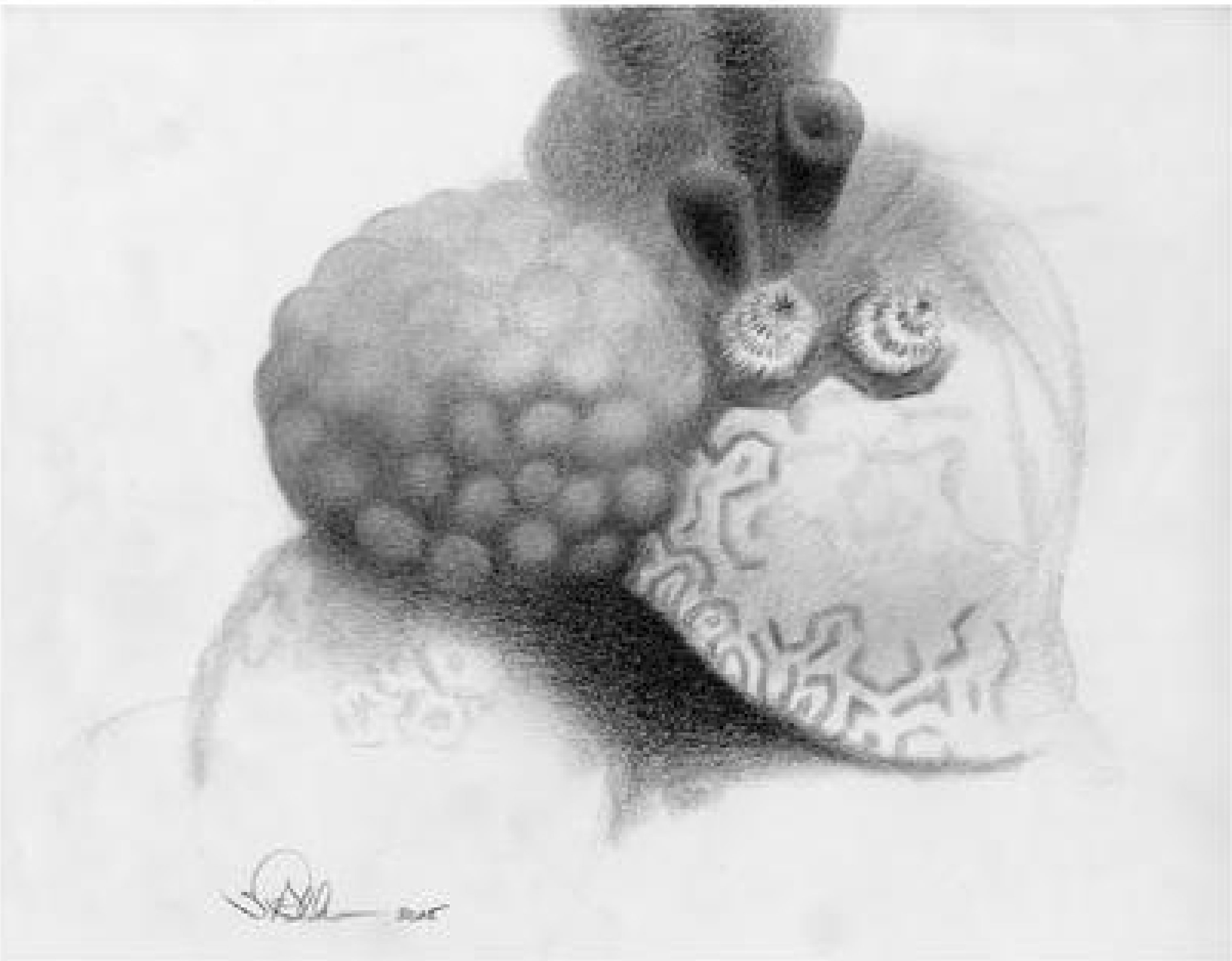
(opposite, center left)
STEVE PILCHER Marker, ink, pencil

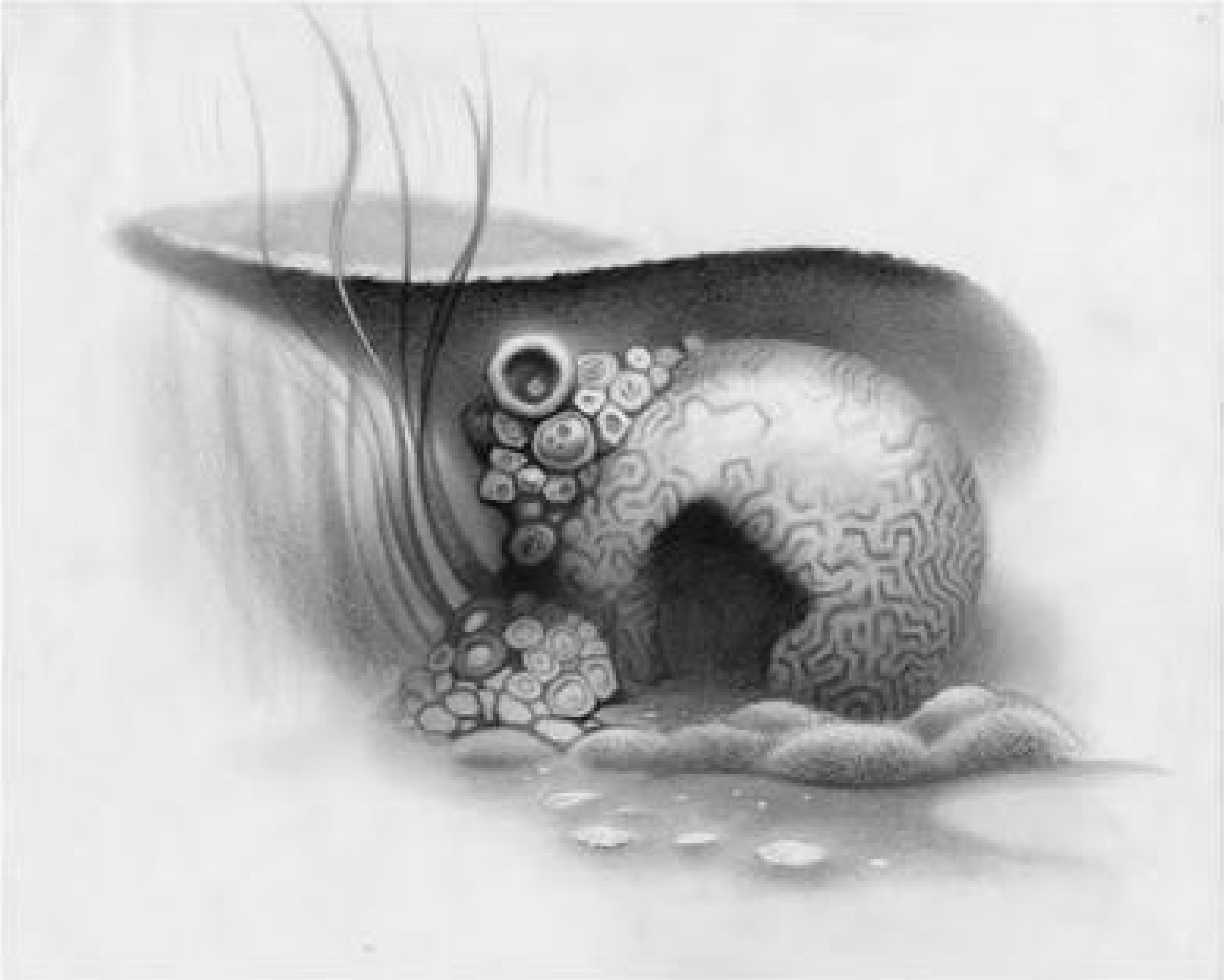
(opposite, bottom row) **STEVE PILCHER** Pencil

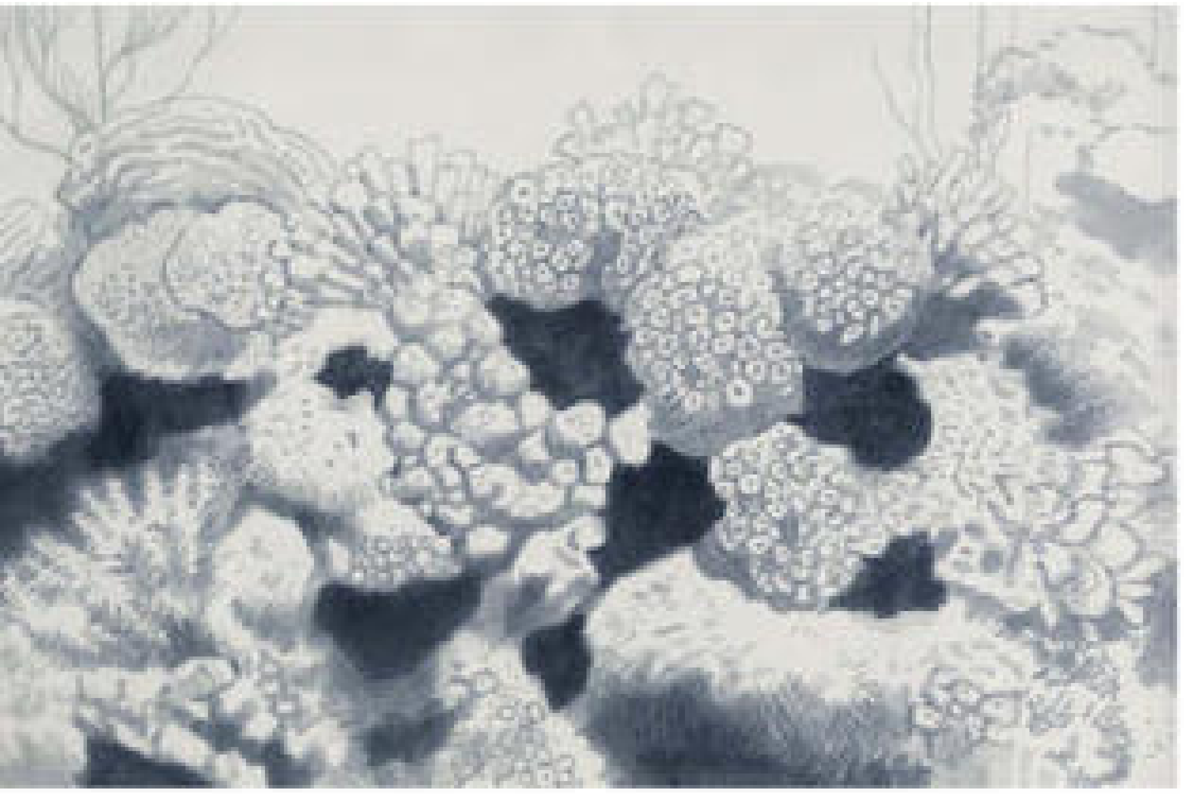


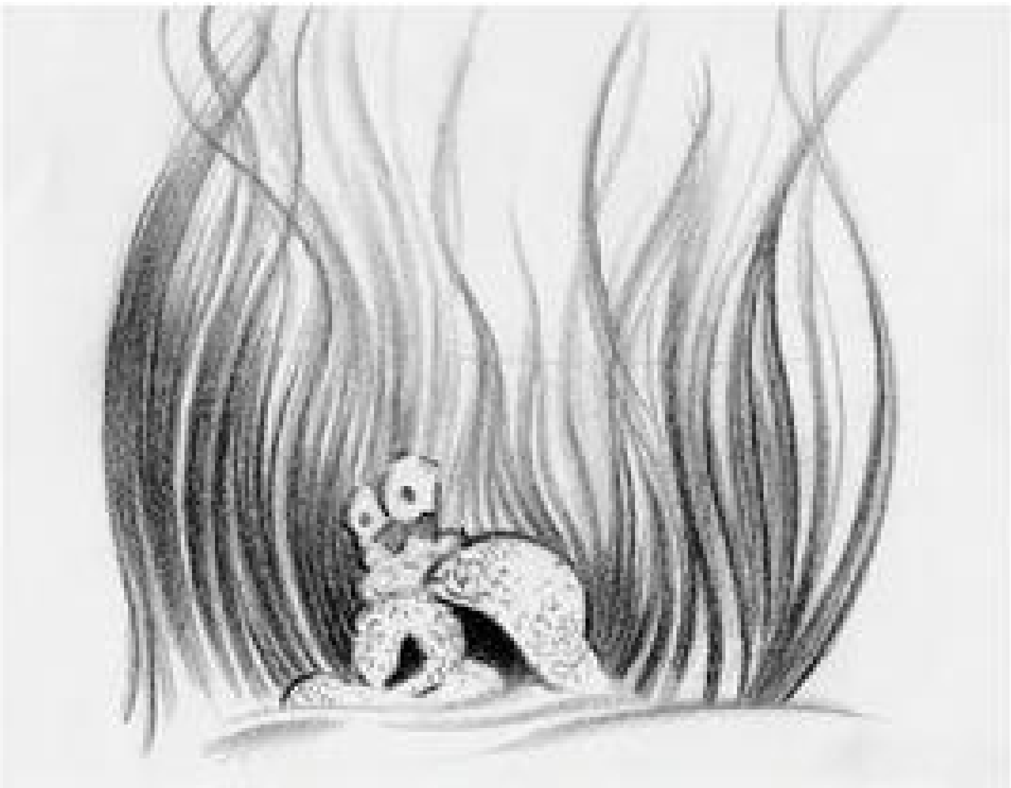










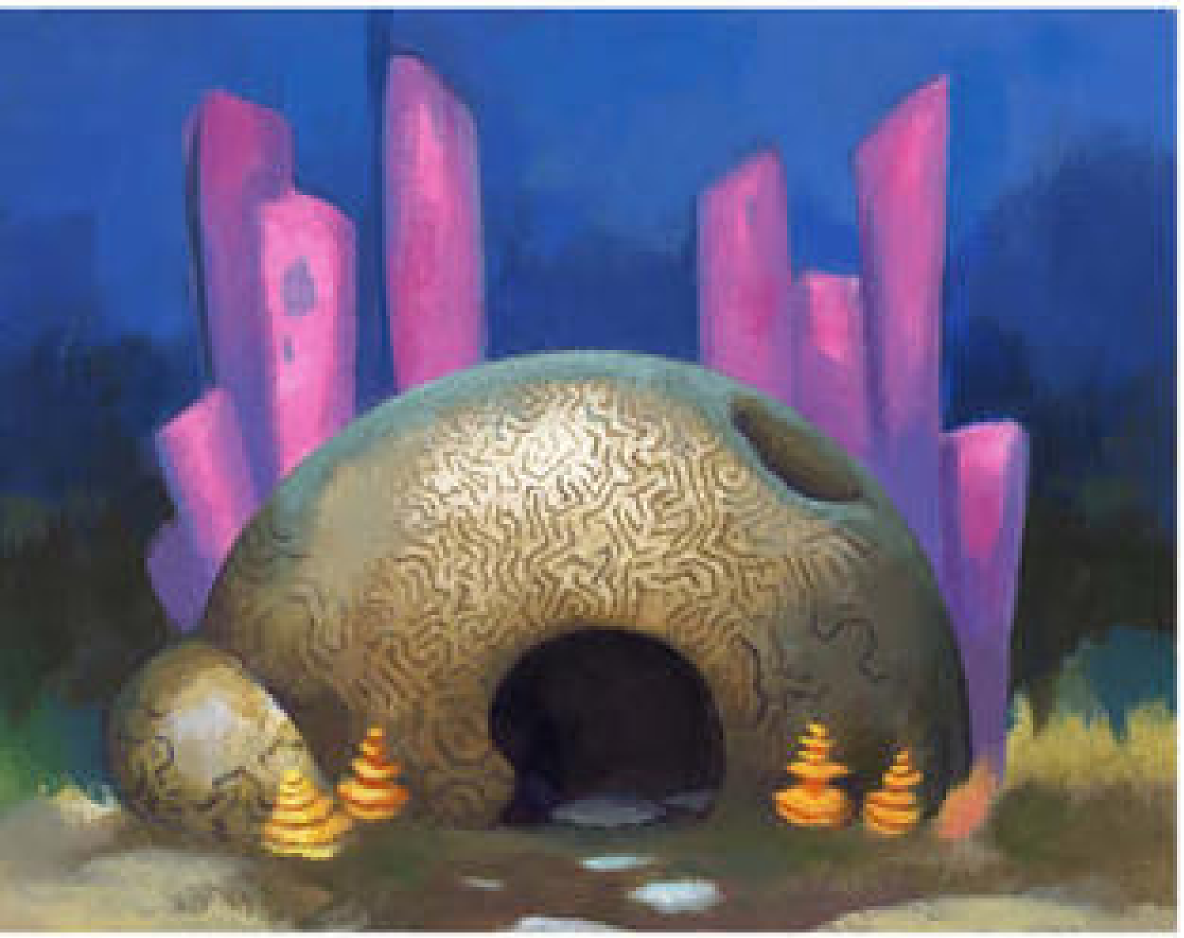


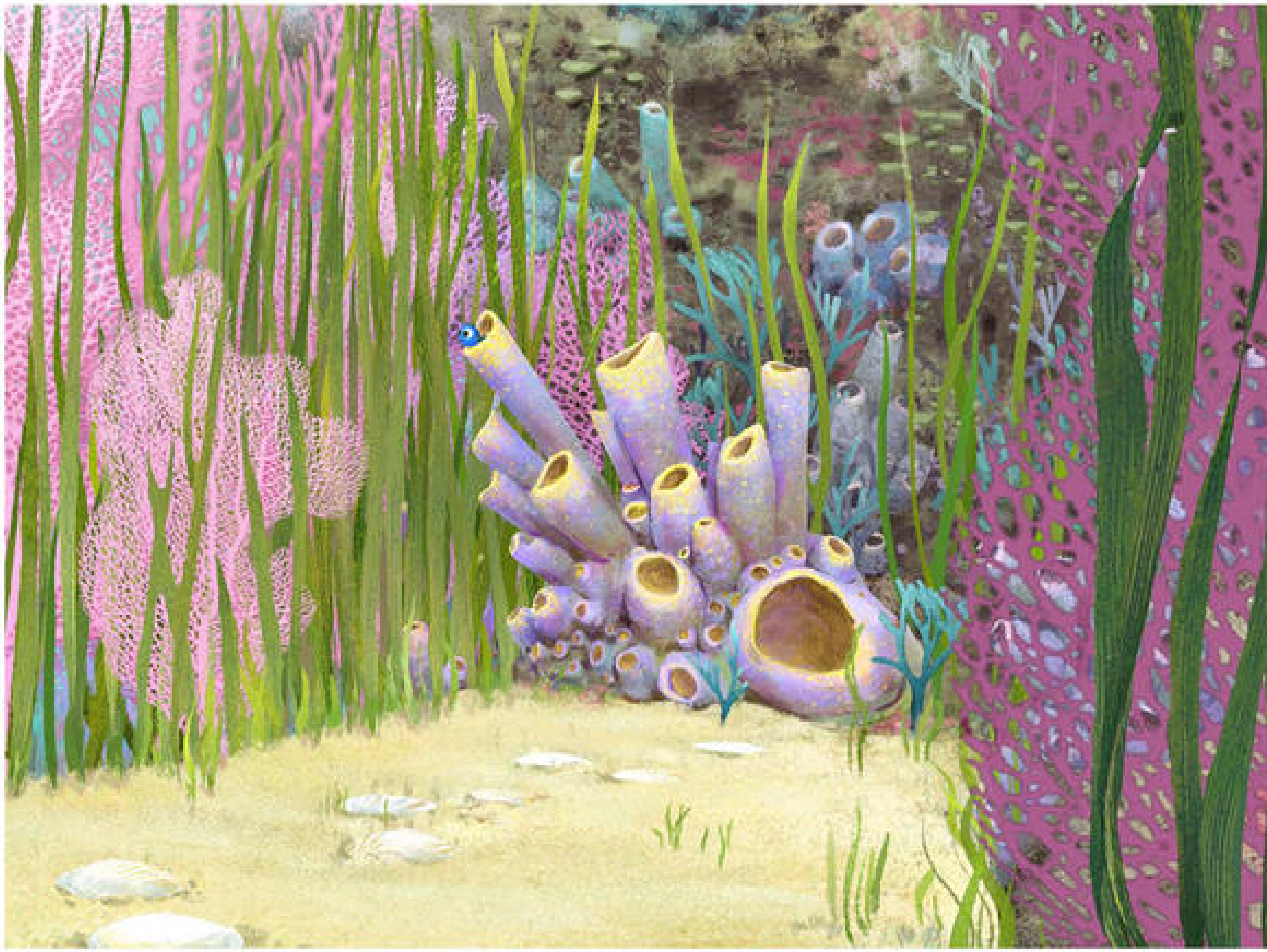
(top left) **STEVE PILCHER** Marker

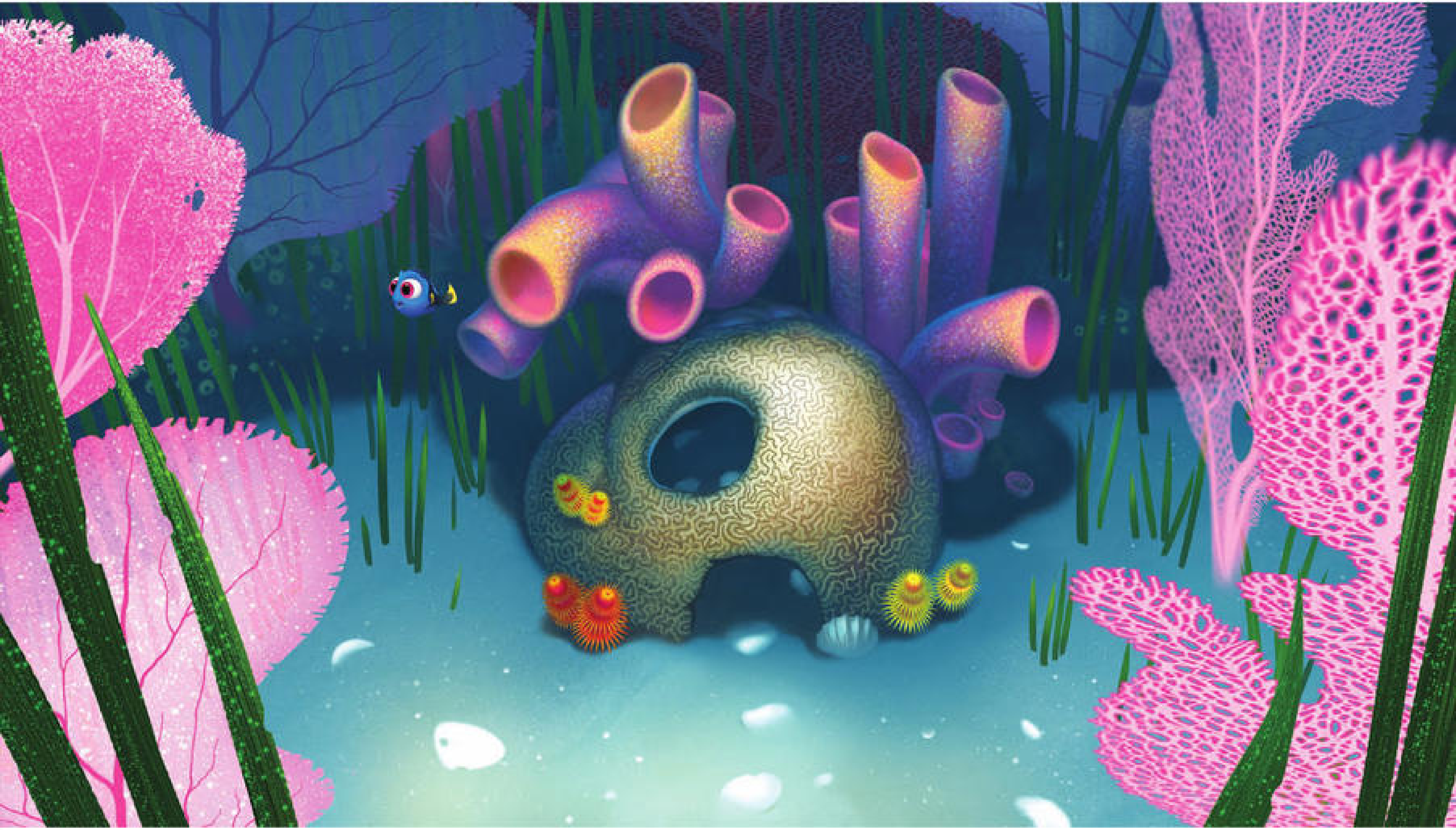
(top right) **STEVE PILCHER** Pencil

(bottom left) **STEVE PILCHER** Acrylic

(bottom right) **RONA LIU** Digital painting



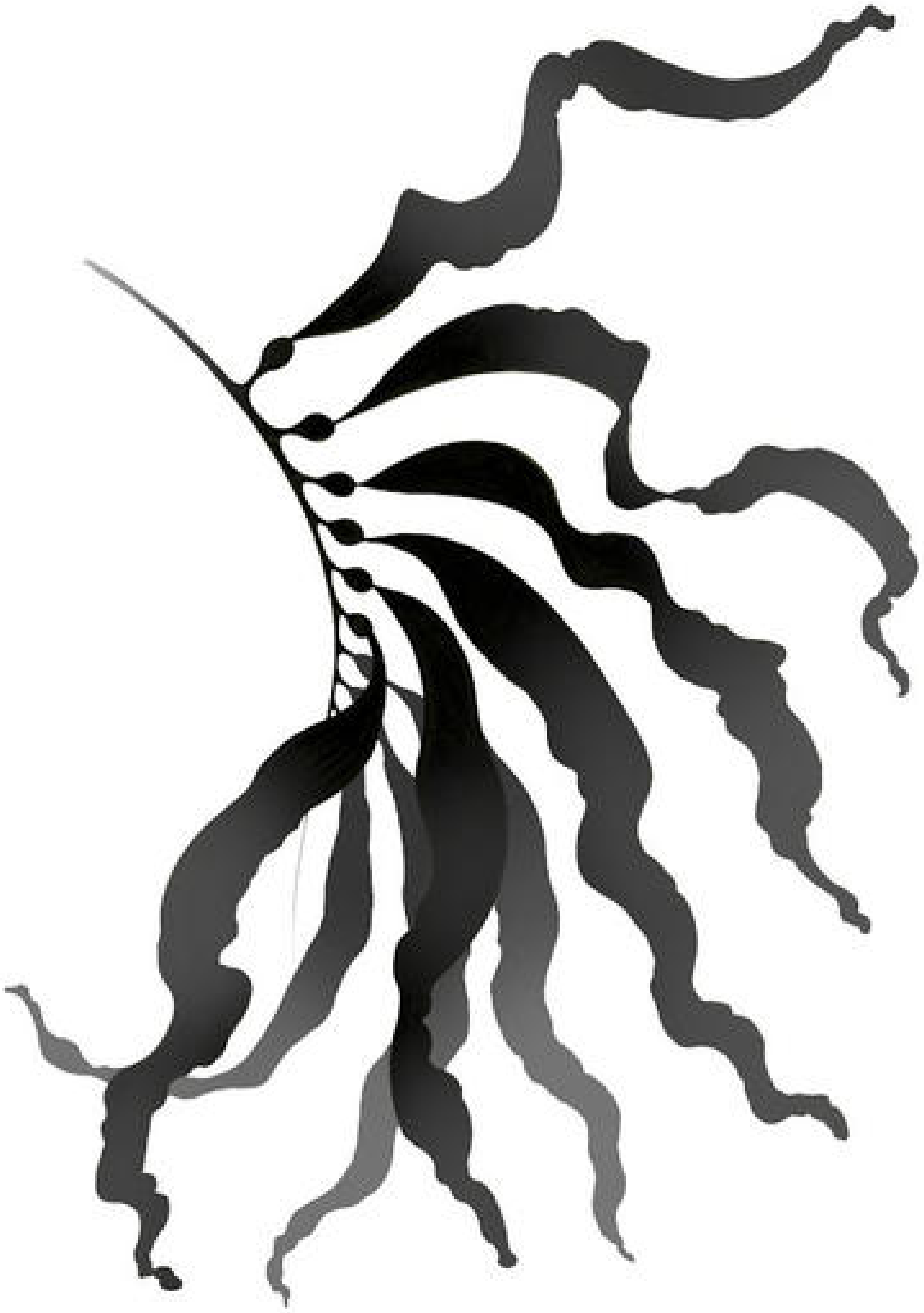




STEVE PILCHER Digital painting

COLOR BALANCE in the coral reef is challenging because we want the set to feel rich and vibrant without being so loud that it overshadows our main characters. Every coral and fish the viewer sees is carefully arranged to create a clear stage for Dory, Marlin, and Nemo.

— *Rona Liu, Production Artist*

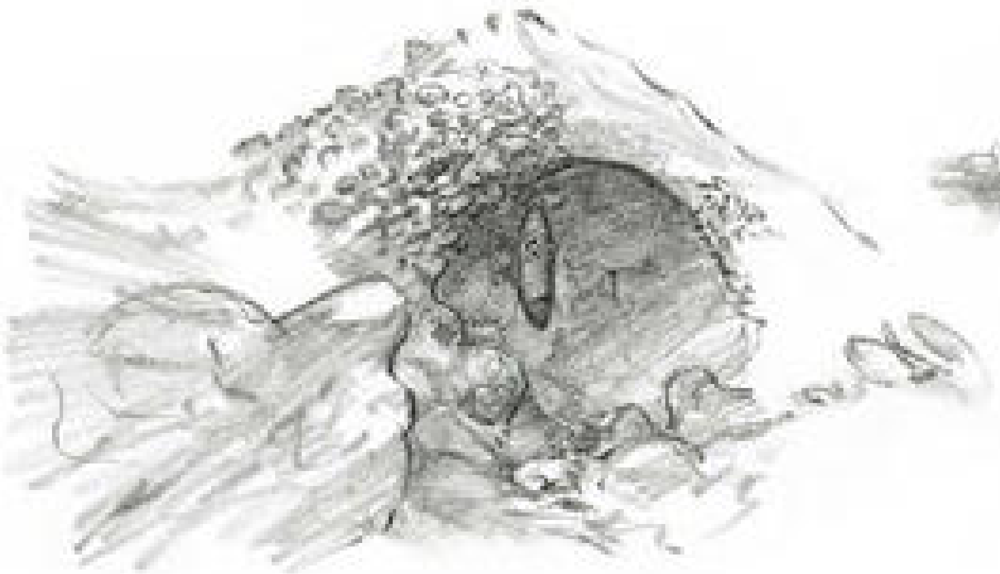


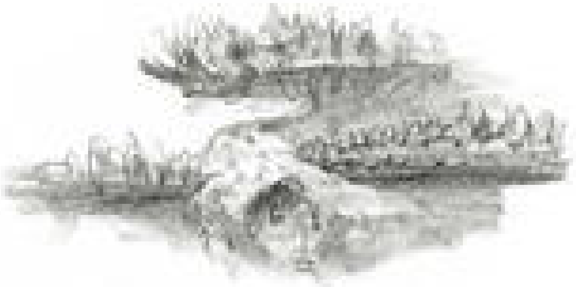
(above) **STEVE PILCHER** Digital painting

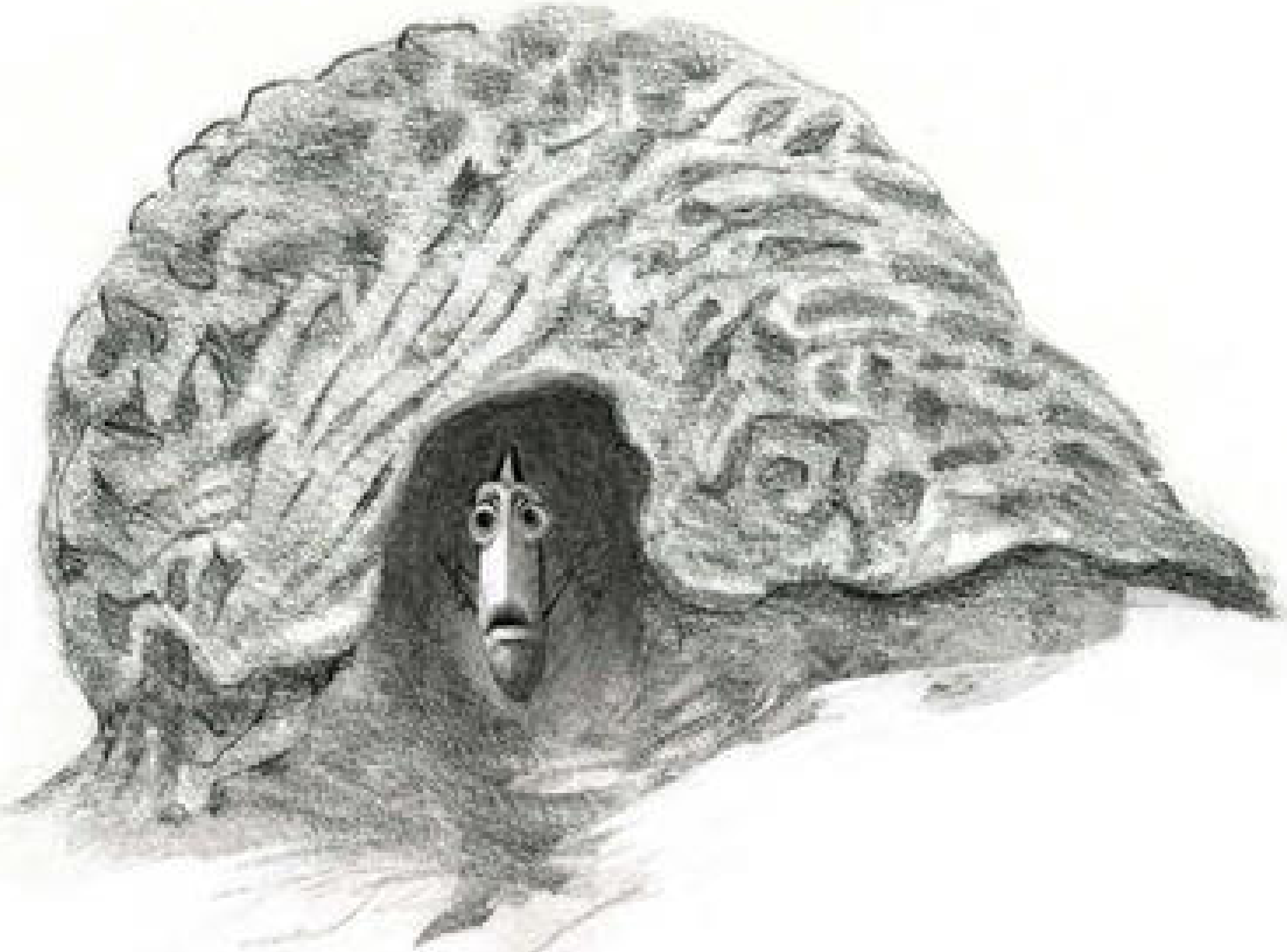
(left) **DANIEL LÓPEZ MUÑOZ** Digital painting (top row) **JASON MERCK** Pencil

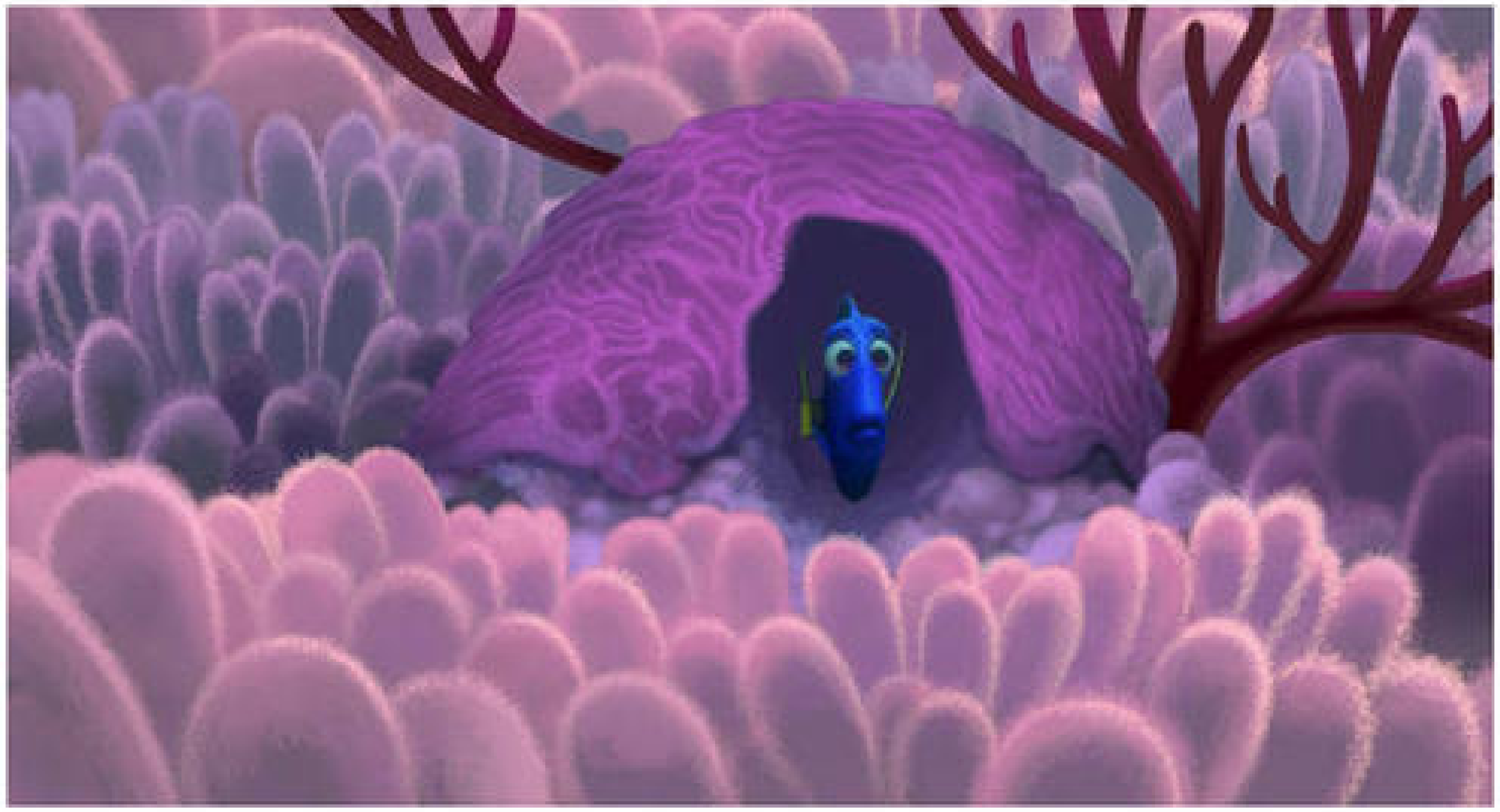
(bottom left) **JASON MERCK** Clay

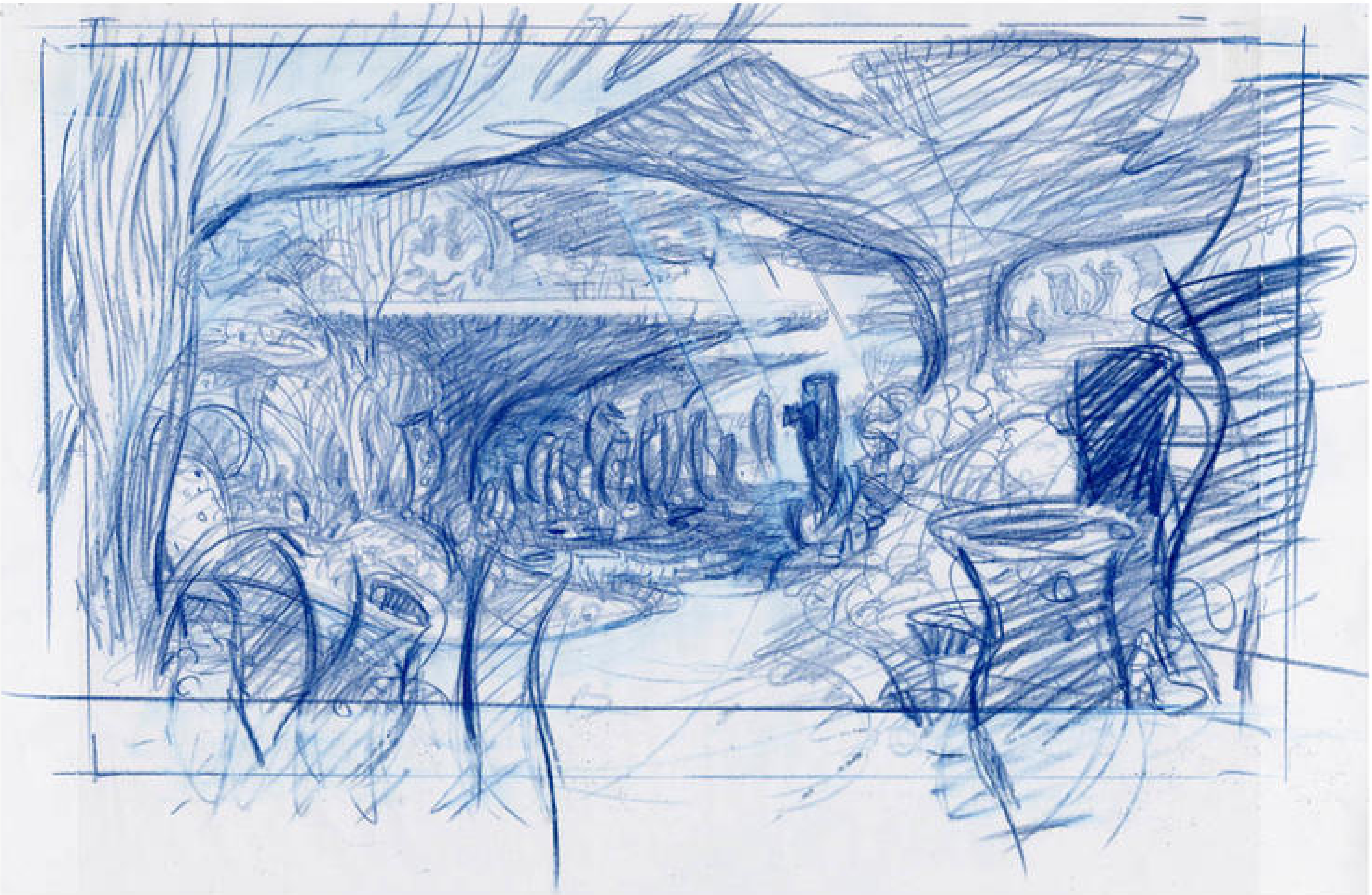
(bottom right) **STEVE PILCHER** Digital painting







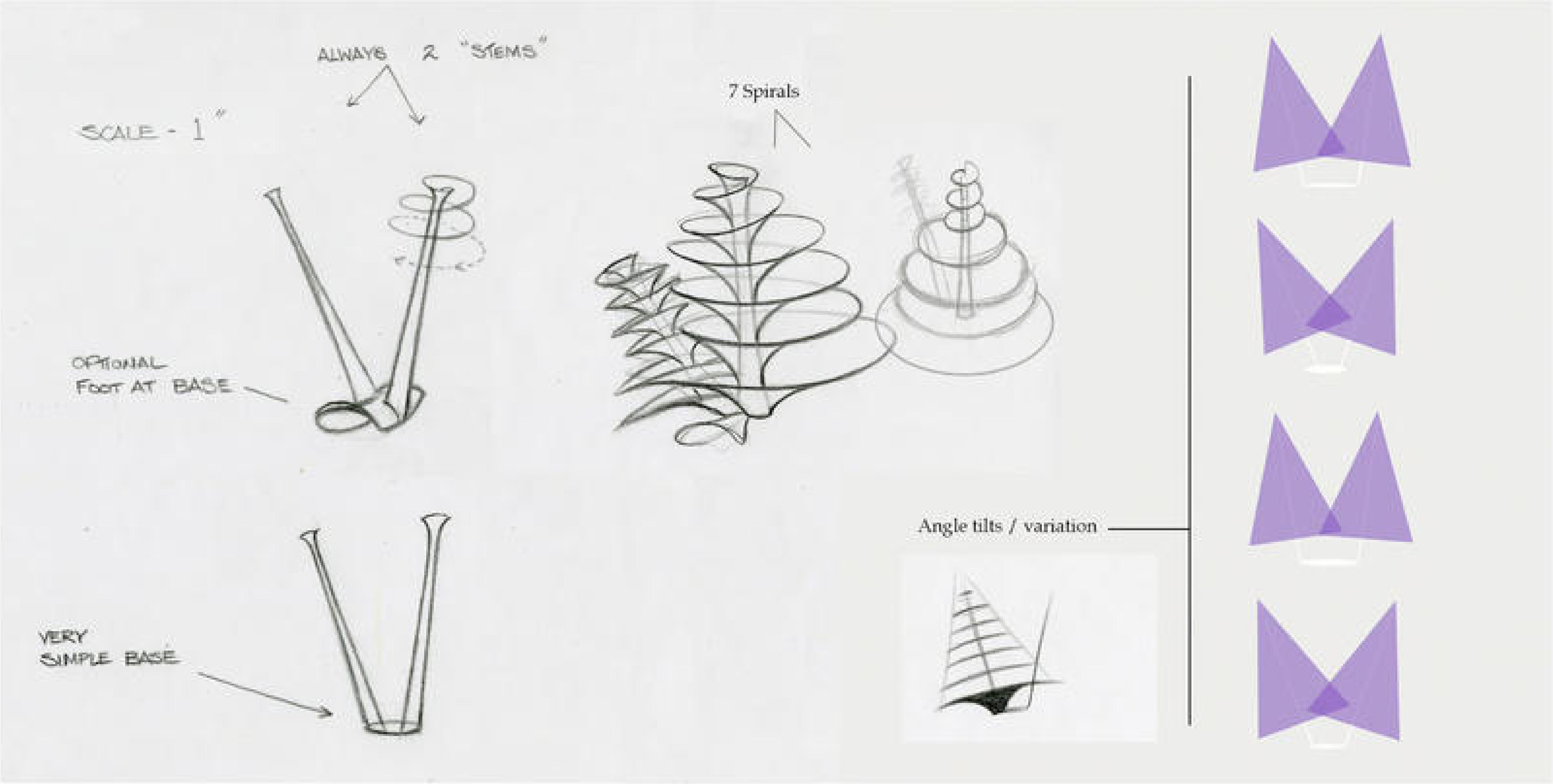


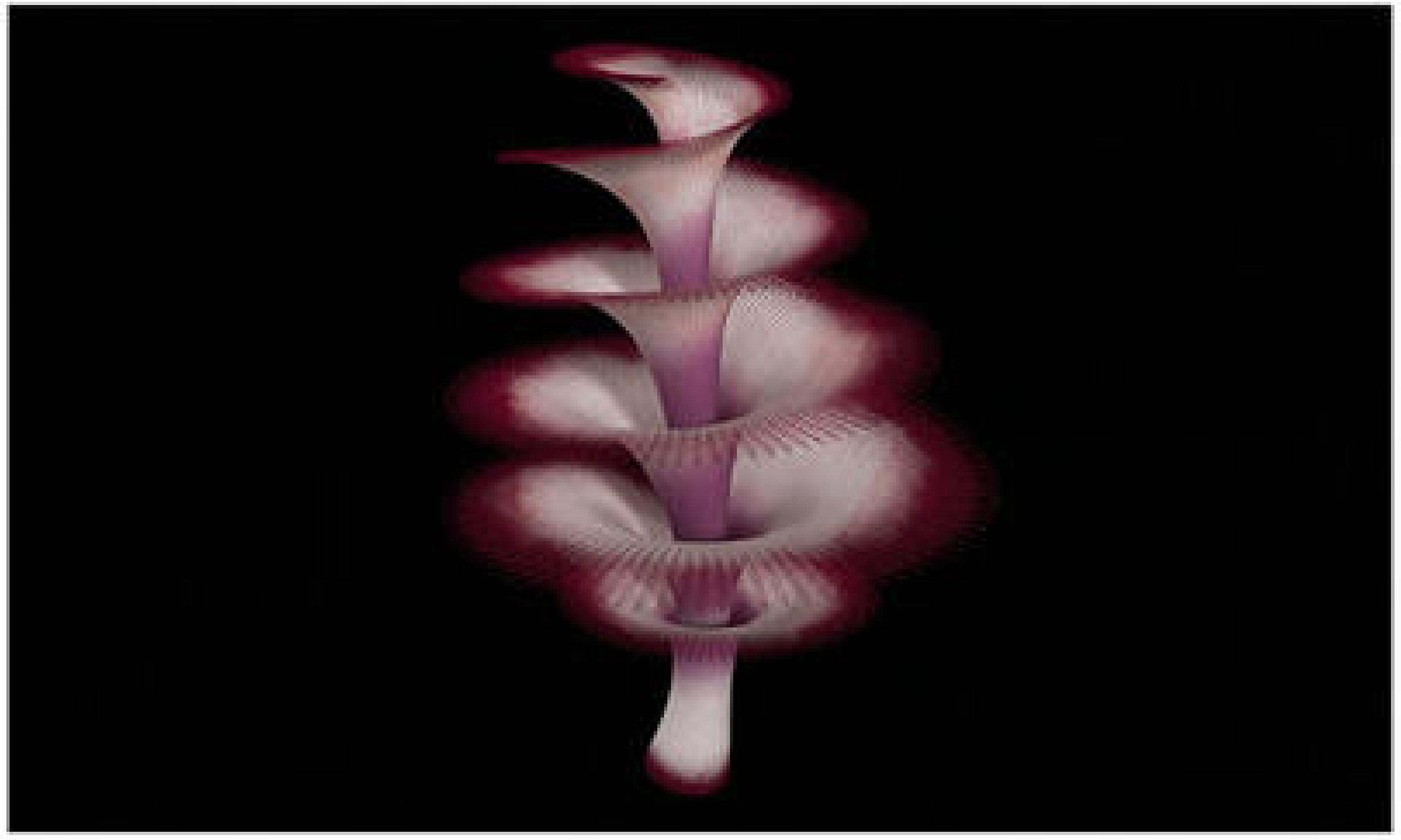


NELSON BOHOL Colored pencil

The shape of **DORY'S HOME** on Marlin and Nemo's reef refers back to her original home in the tank at the Marine Life Institute—they are both round and curvilinear with the same brain coral texture. Her original home, though, is quite different on the inside. To make it feel very special and idyllic, we gave it a pearlescent surface that would not necessarily occur in nature but served the emotional intent of the story.

— *Steve Pilcher, Production Designer*

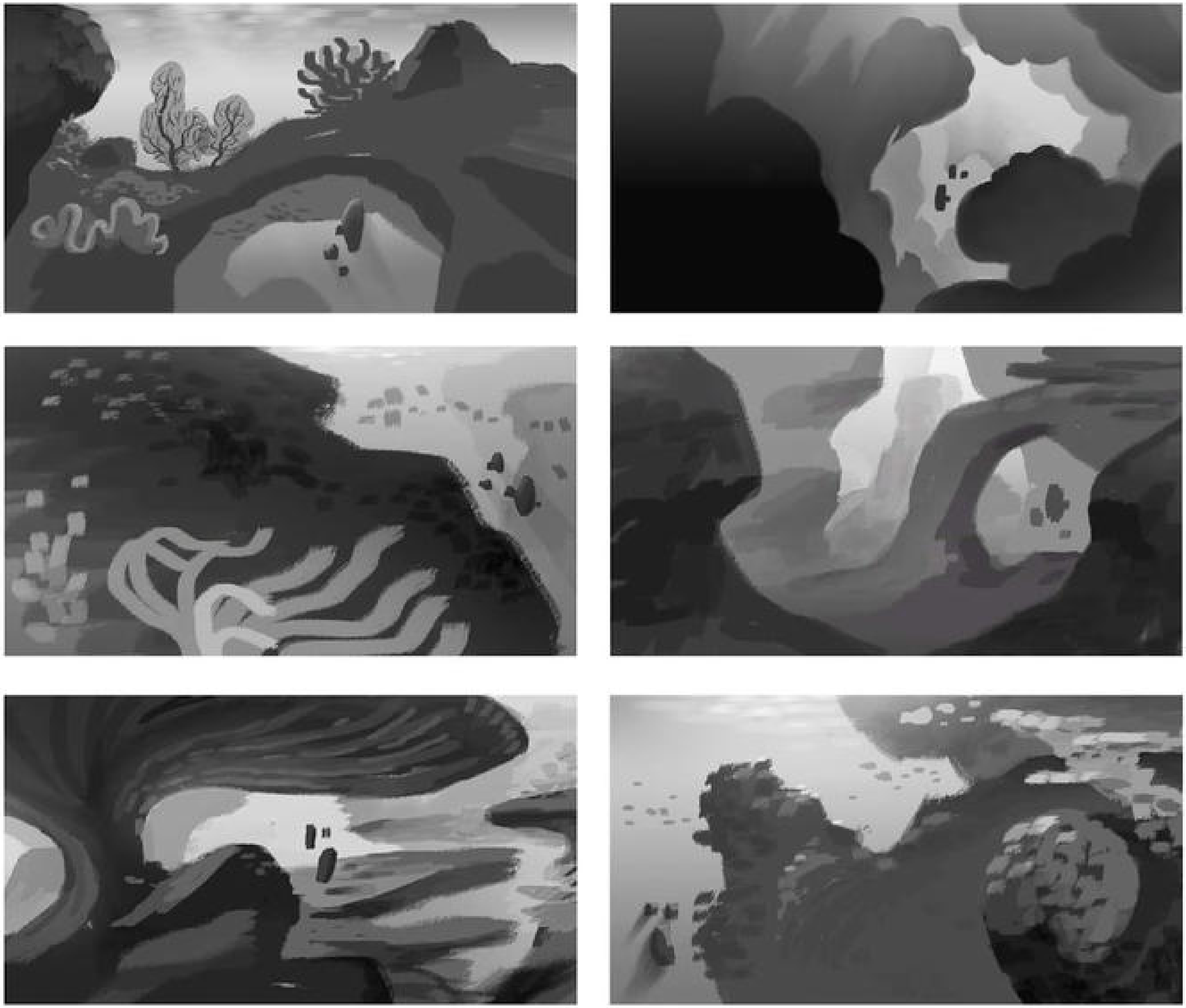

ALWAYS 2 "STEMS"
SCALE - 1"
OPTIONAL FOOT AT BASE
VERY SIMPLE BASE
7 Spirals
Angle tilts / variation



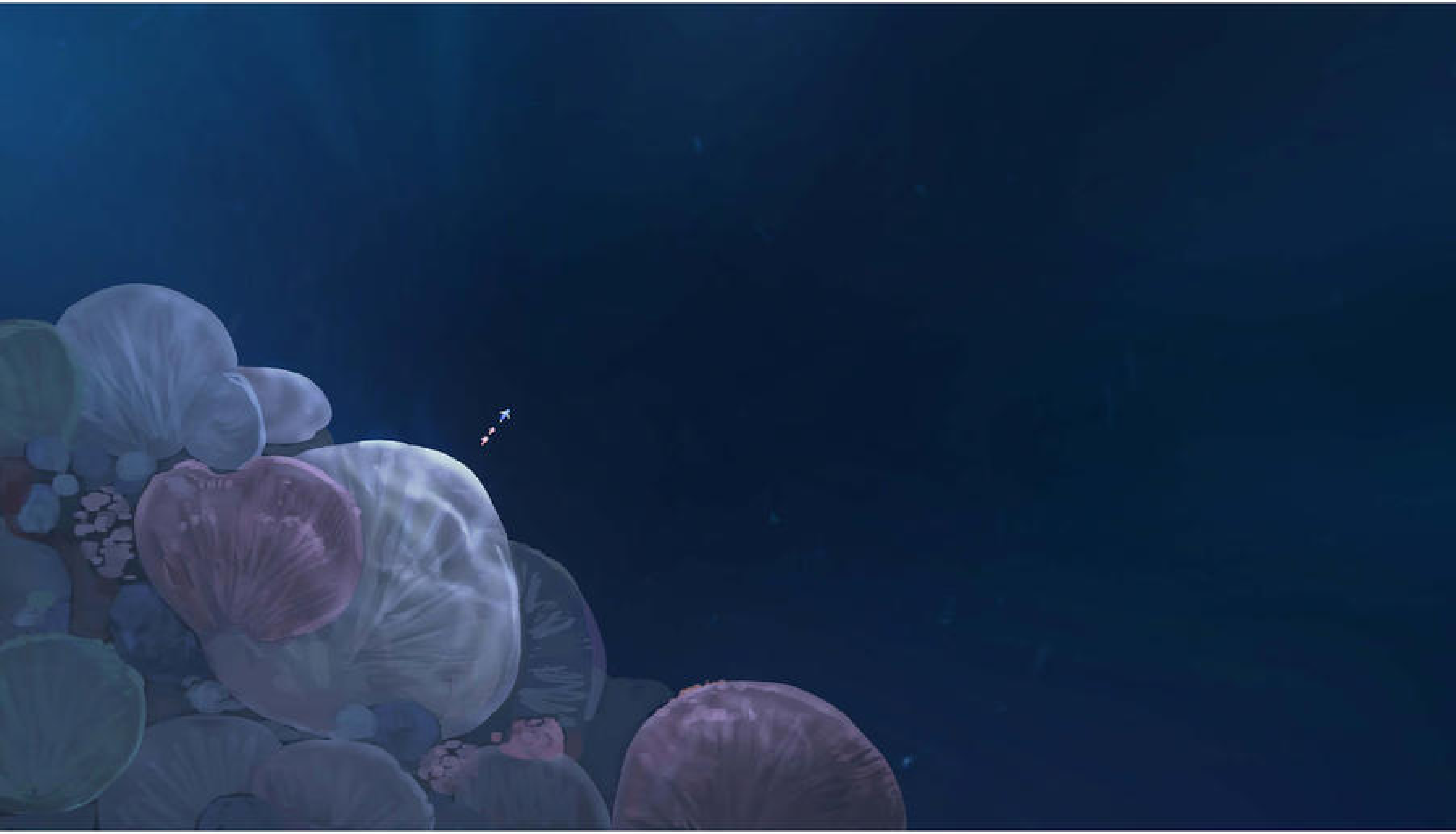
(above) **STEVE PILCHER** Pencil and digital

(left) **DALE RUFFOLO** Modeling, **ANNEE JONJAI** Shading

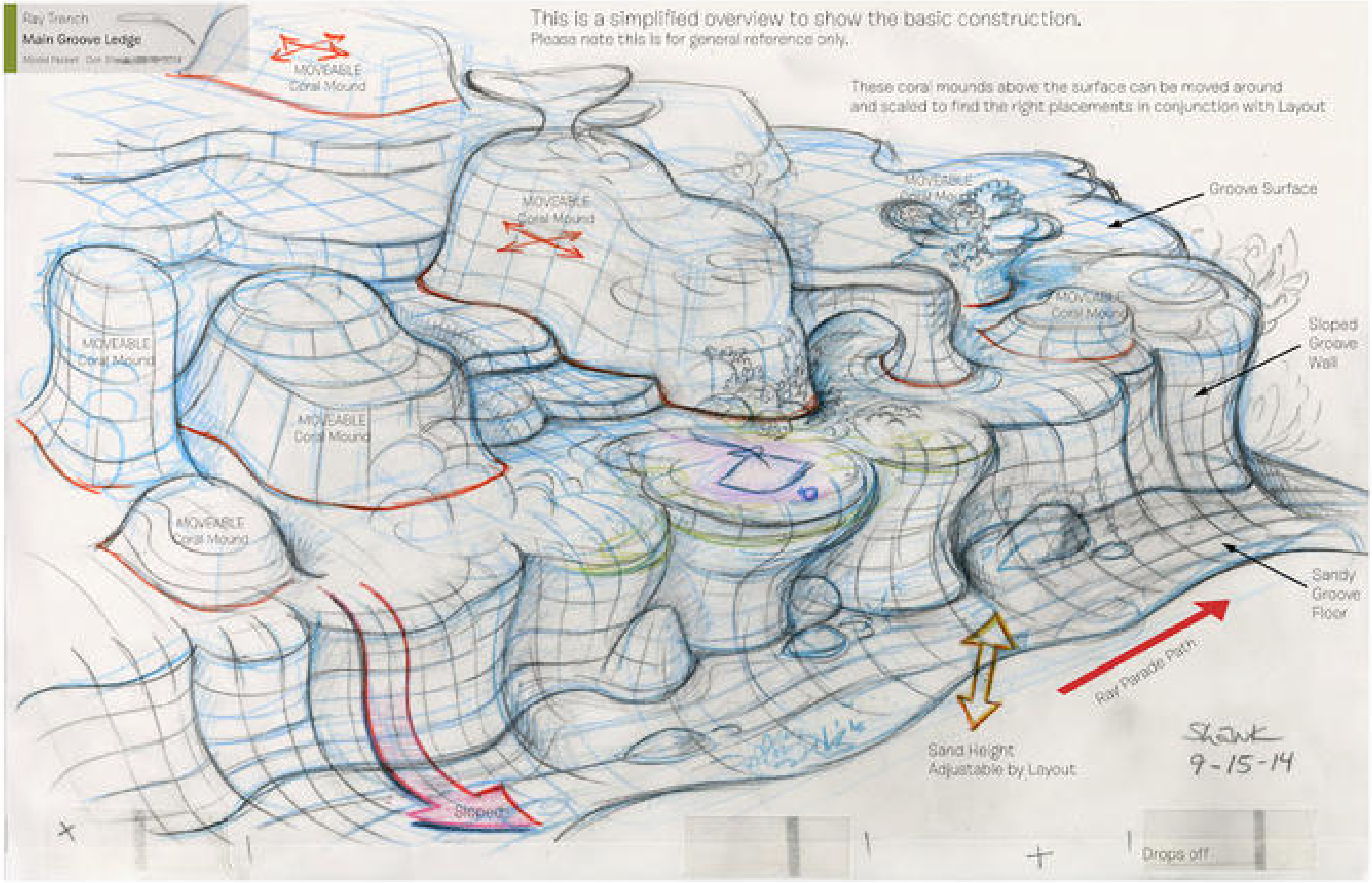
(opposite) **STEVE PILCHER** Pencil

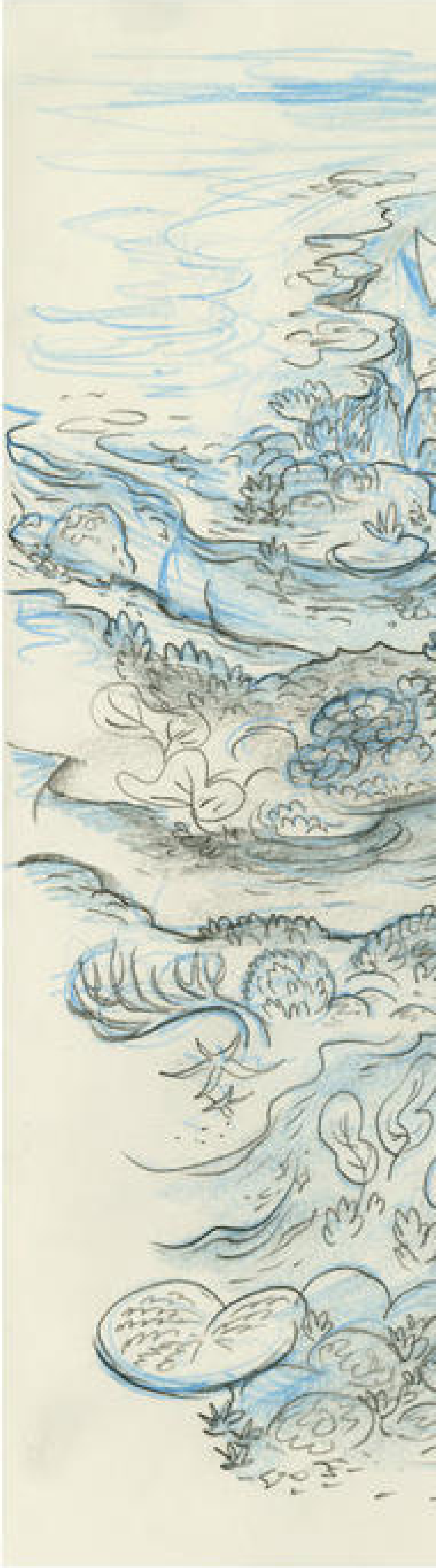


DON SHANK Digital painting

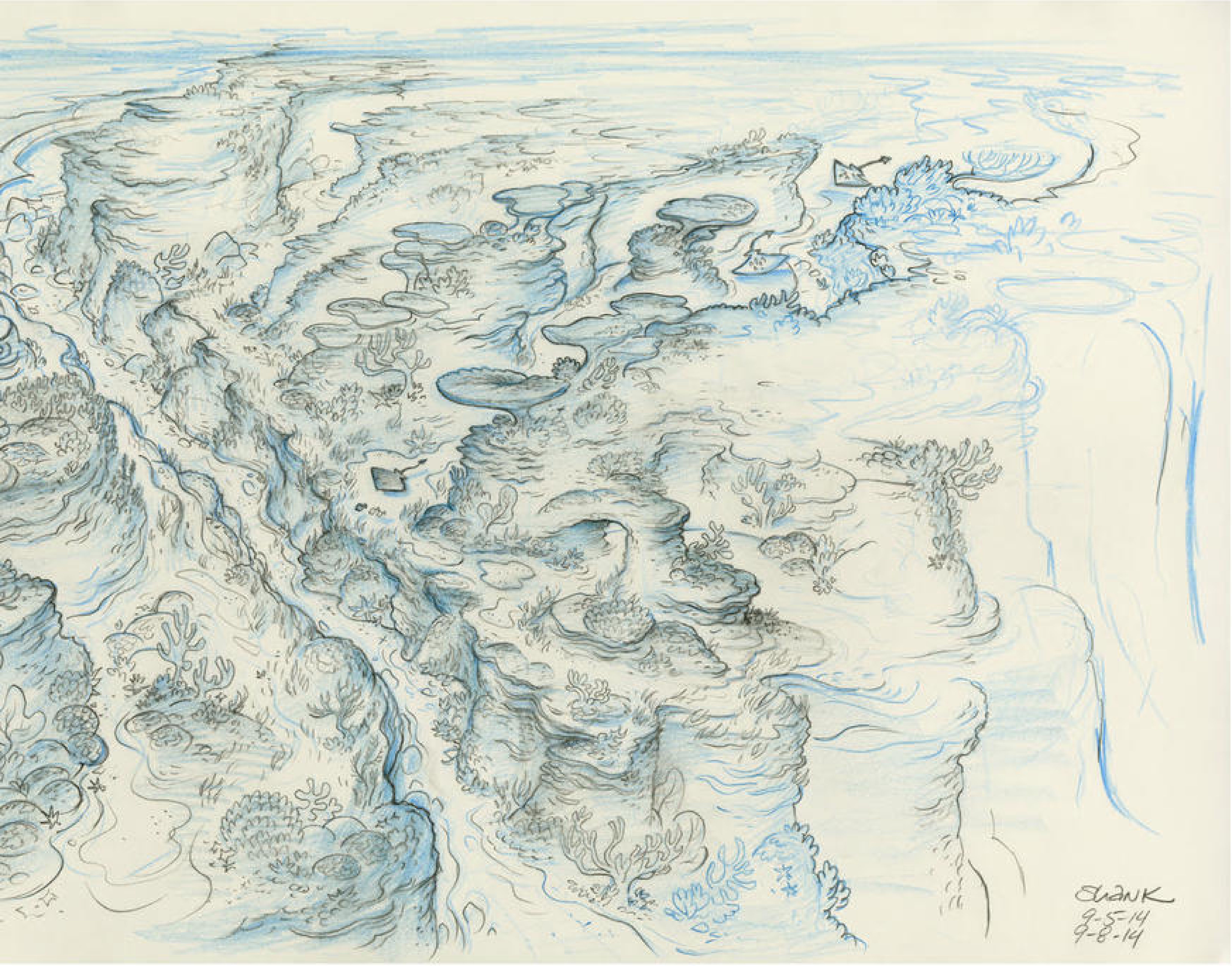


TIM EVATT Digital painting


Ray Trench
Main Groove Ledge
This is a simplified overview to show the basic construction.
Please note this is for general reference only.
These coral mounds above the surface can be moved around and scaled to find the right placements in conjunction with Layout
MOVEABLE Coral Mound
MOVEABLE Coral Mound
MOVEABLE Coral Mound
MOVEABLE Coral Mound
MOVEABLE Coral Mound
MOVEABLE Coral Mound
MOVEABLE Coral Mound
Groove Surface
Sloped Groove Wall
Sandy Groove Floor
Ray Parade Path
Sand Height Adjustable by Layout
Sloped
Drops off
Shank 9-15-14



(above and opposite) **DON SHANK** Colored pencil



SWANK
9-5-14
9-8-14

(top left) **STEVE PILCHER** Pencil

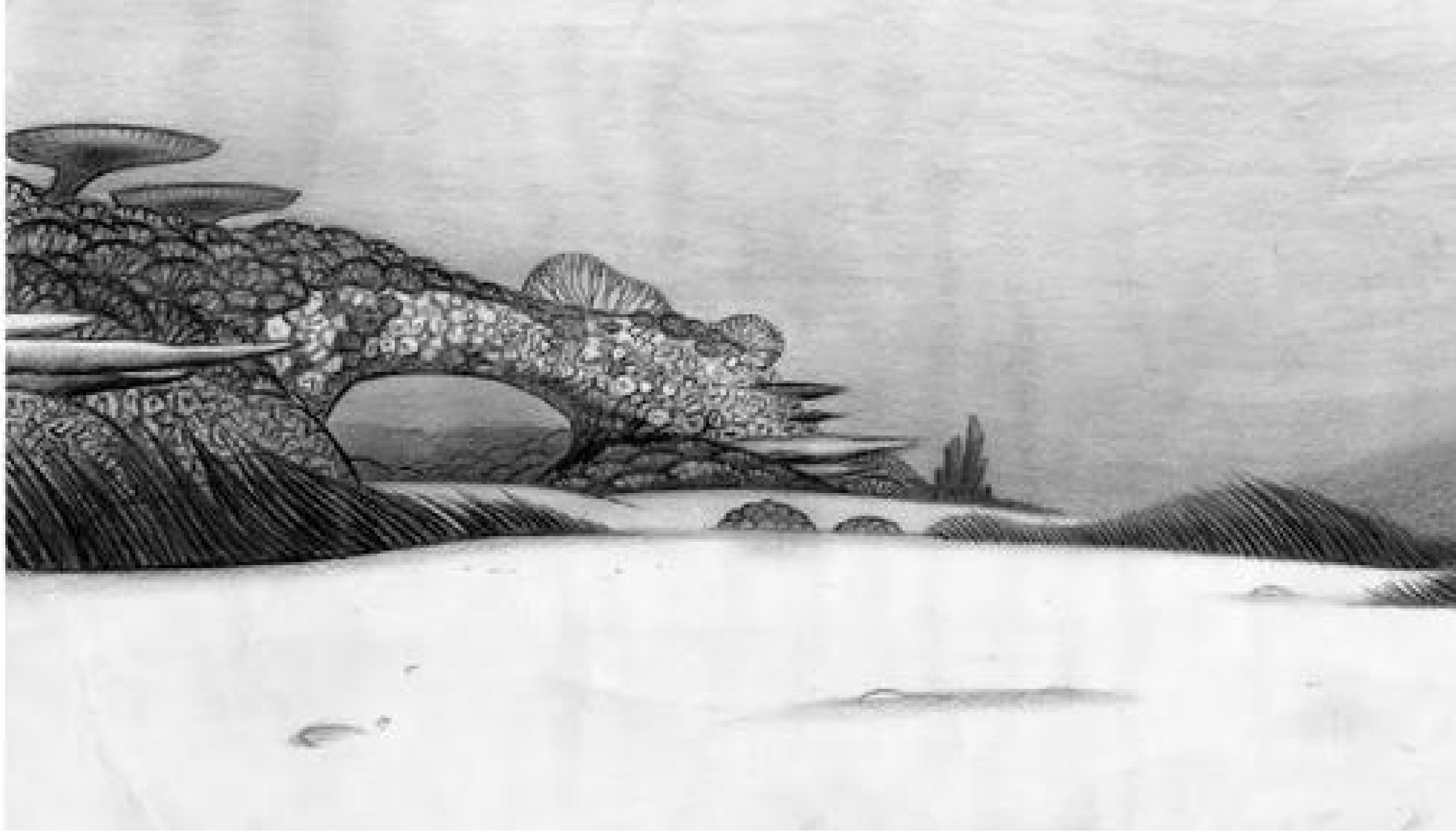
(top center) **JEROME RANFT** Clay

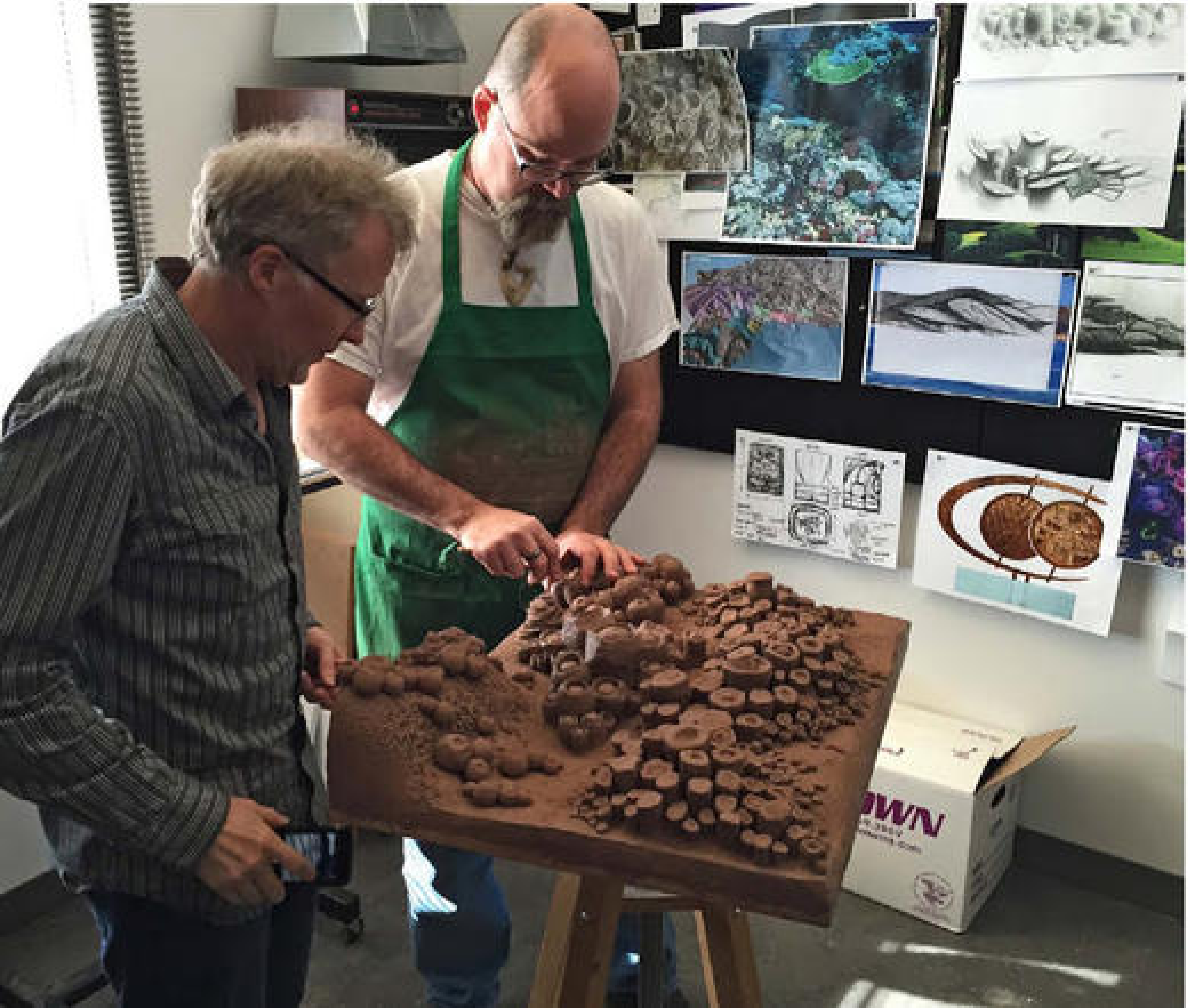
(top right) **STEVE PILCHER** Pencil and marker

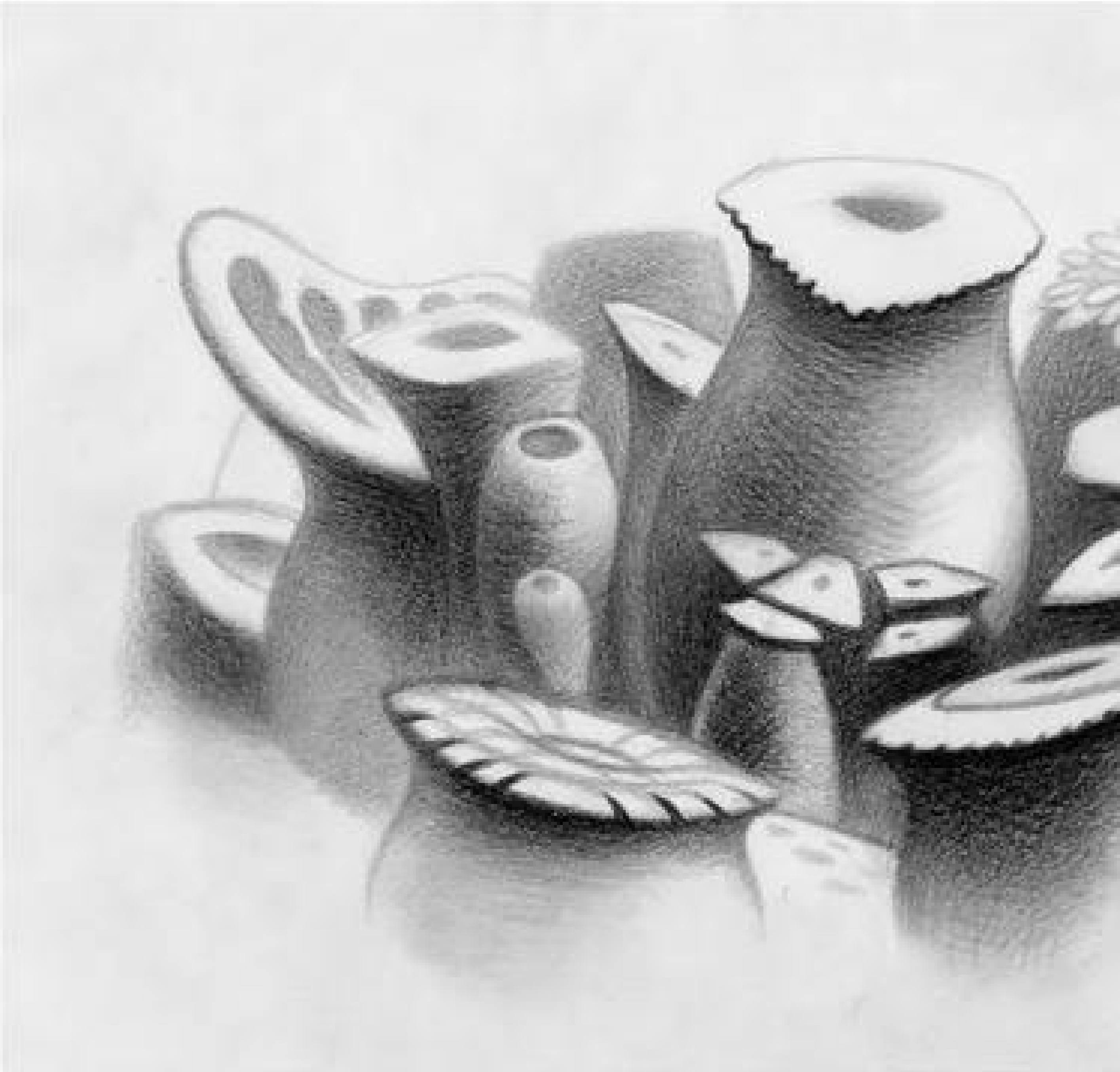
(bottom left) **DON SHANK** Photograph
Steve Pilcher (left) and Jerome Ranft (right) review the coral sculpt.

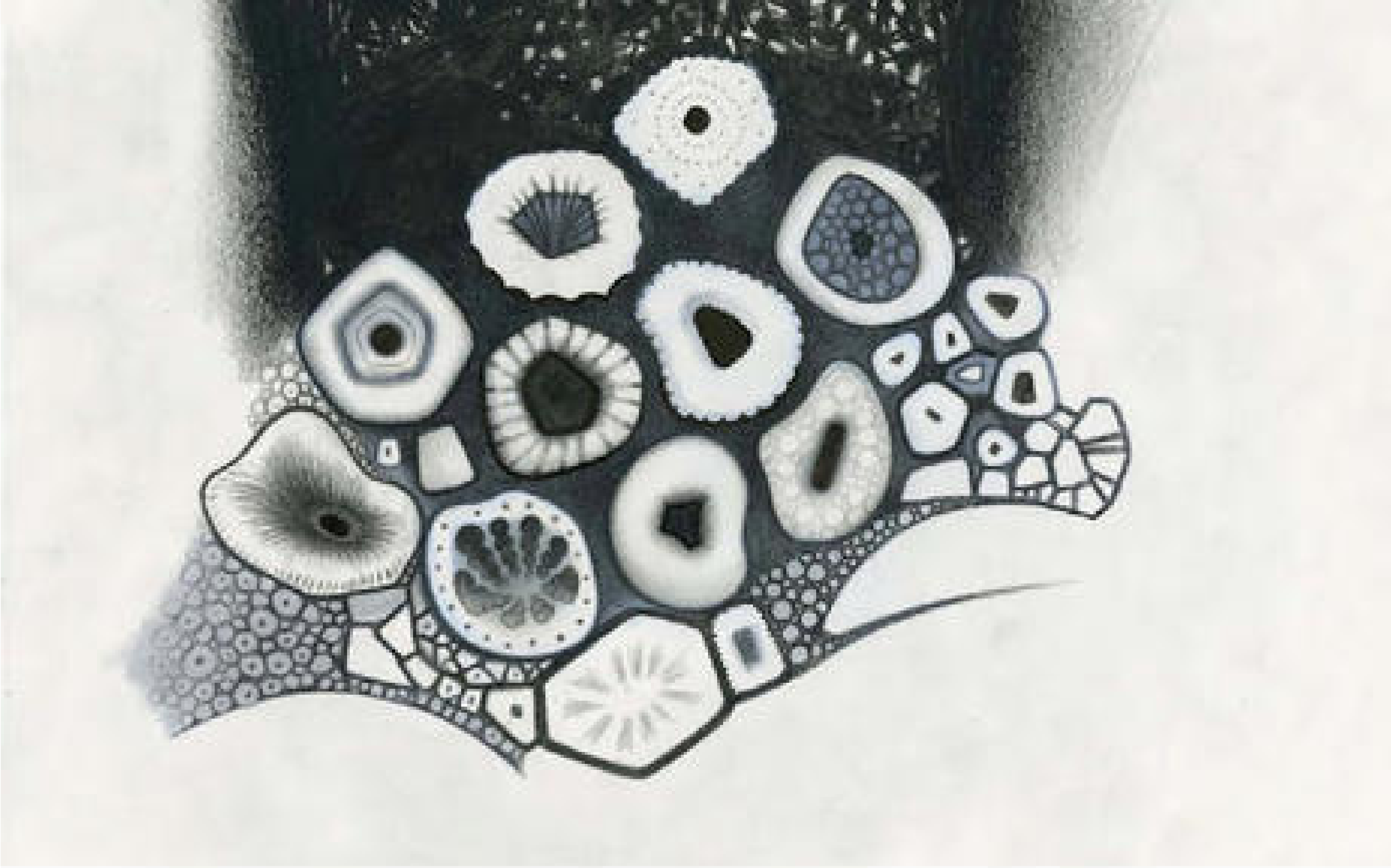
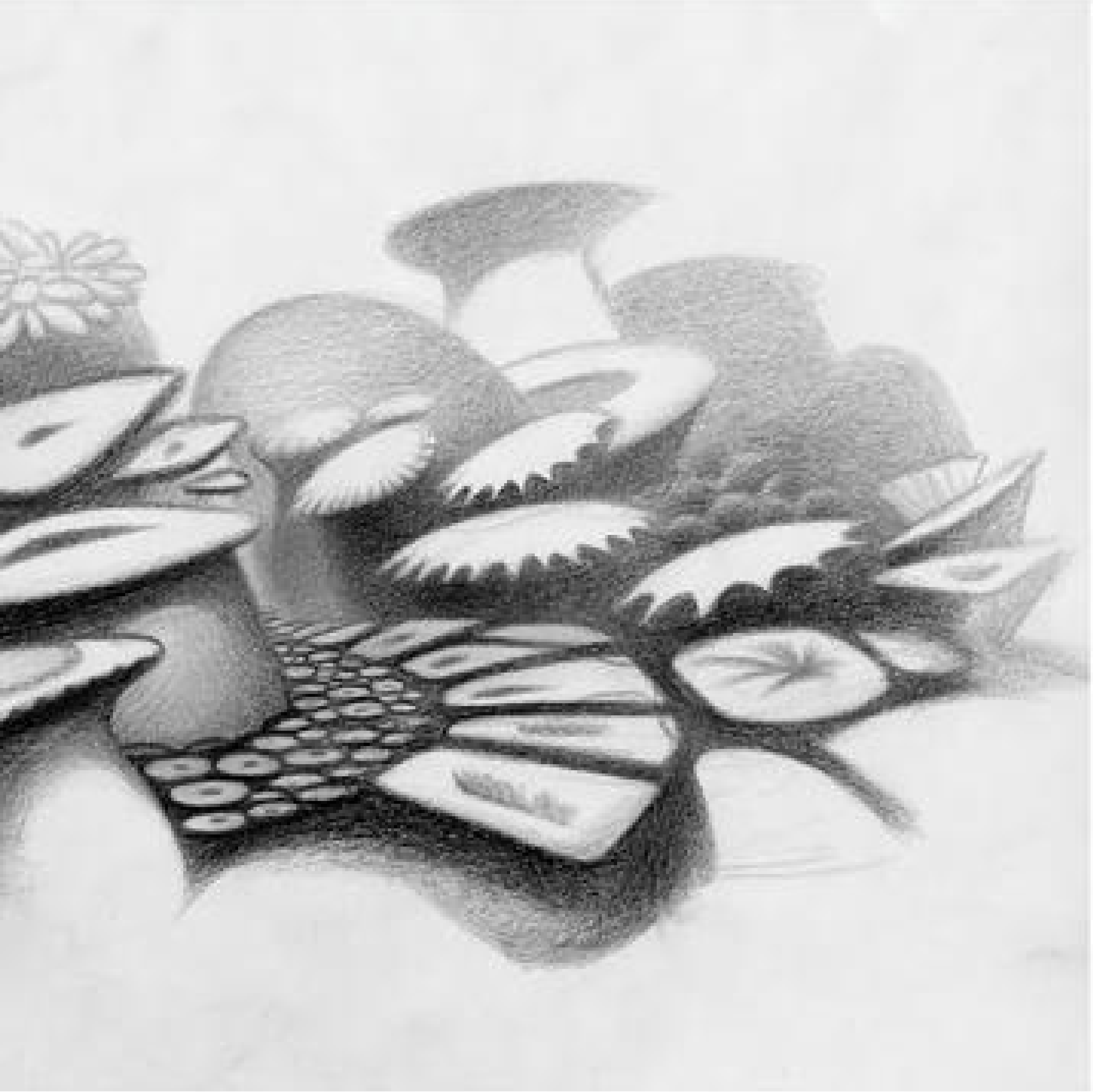
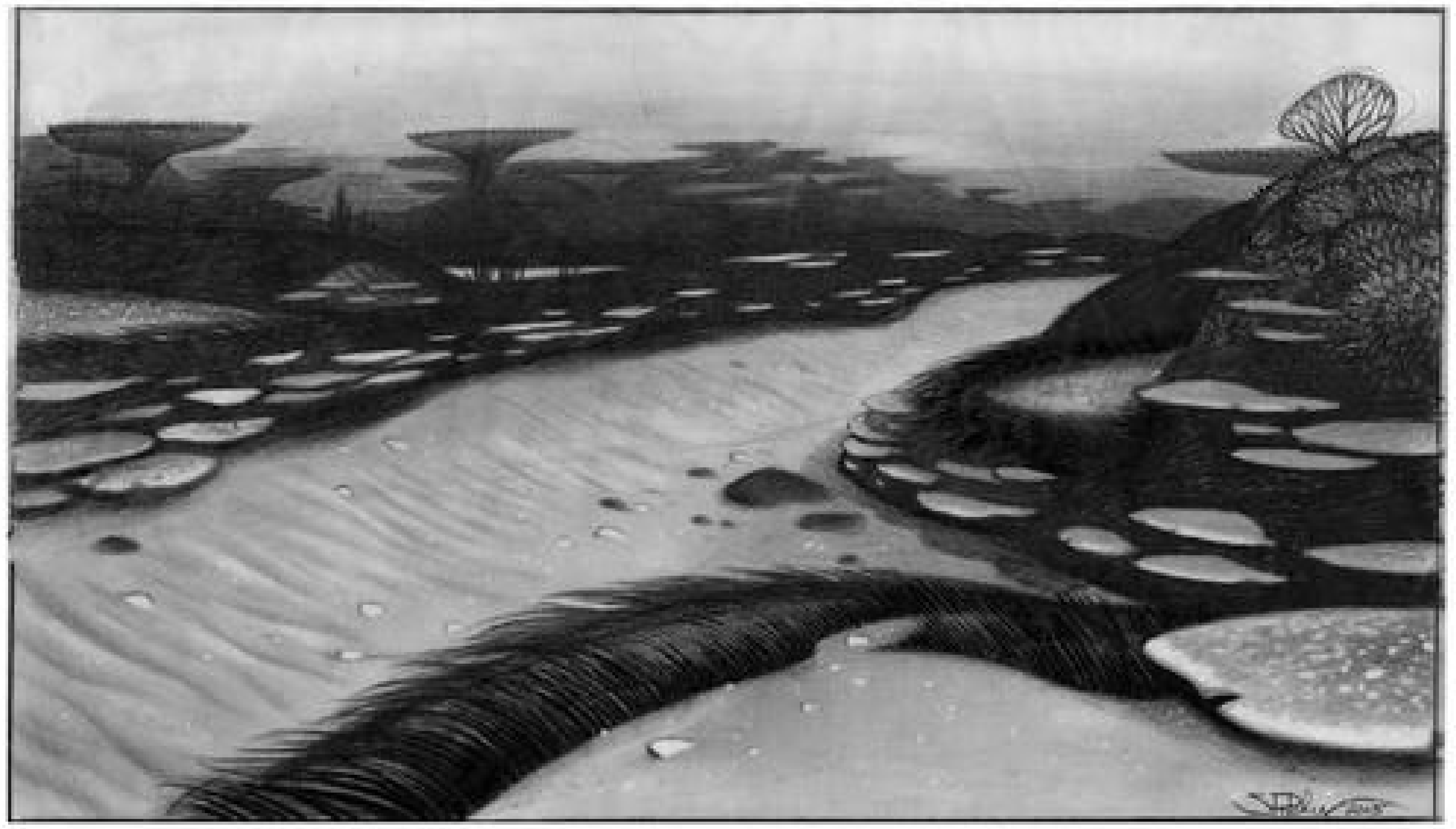
(bottom right and center) **STEVE PILCHER** Pencil

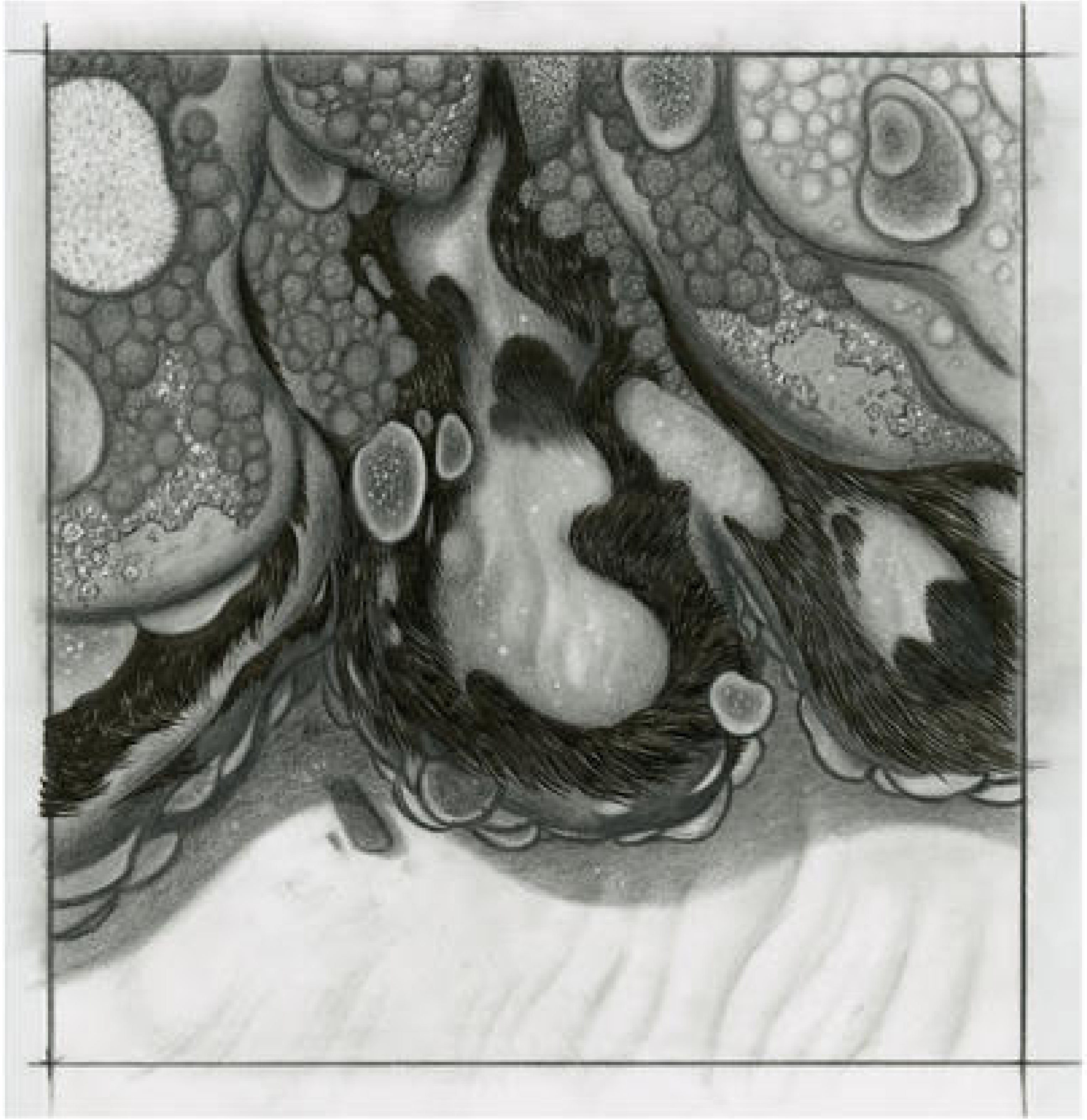
We needed some detailed **BARNACLE-LIKE CORAL** to complement the larger coral structures in the film. This is something that, again, scientifically doesn't exist in nature—but we needed it to fill in the gaps and add visual richness. Jerome Ranft sculpted a patch of the coral in order to get a sense of its physical scale and volume. We ended up adding some gold accents so they seem to sparkle as you pass by. It's really pretty.
— *Steve Pilcher, Production Designer*





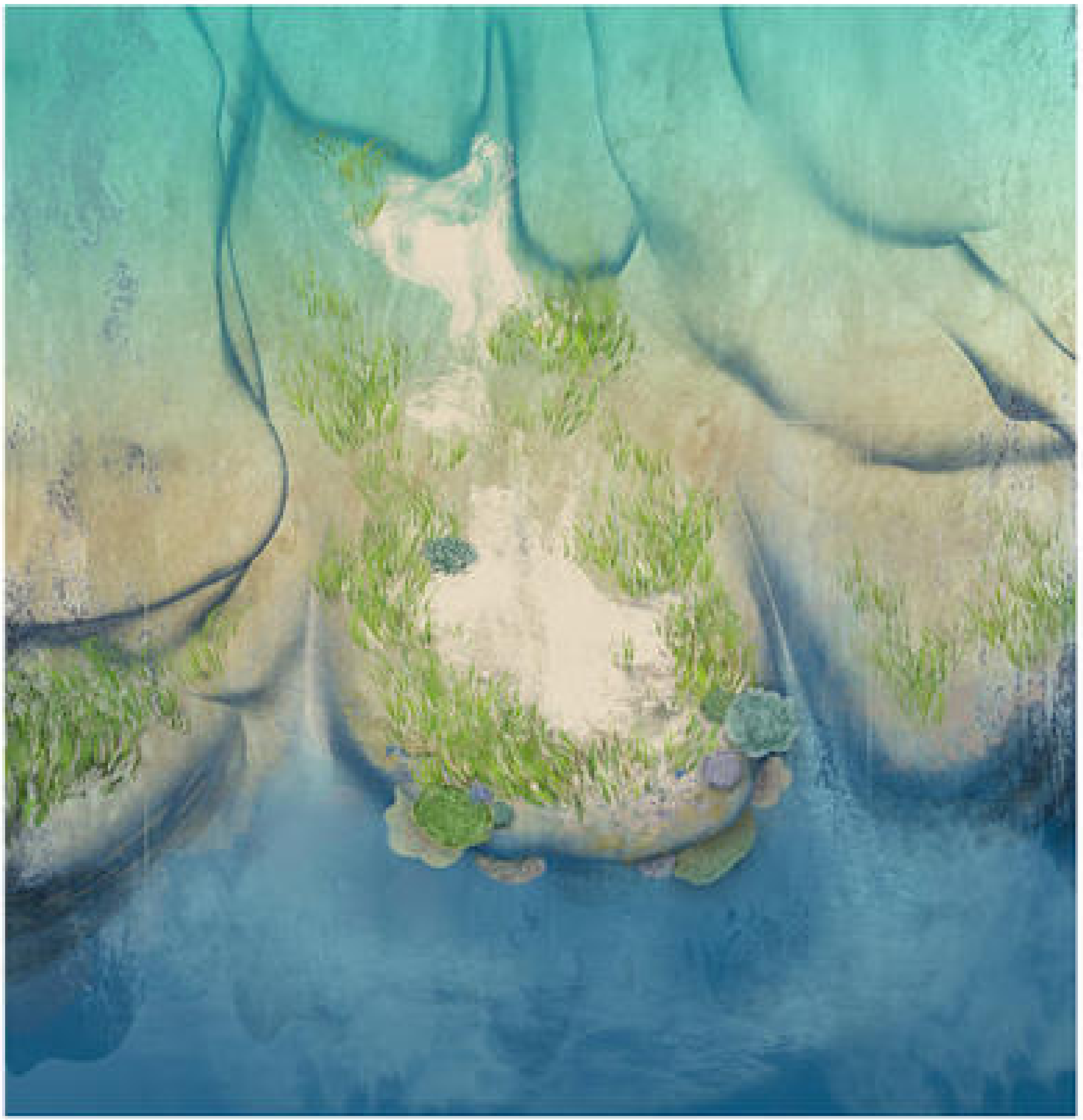


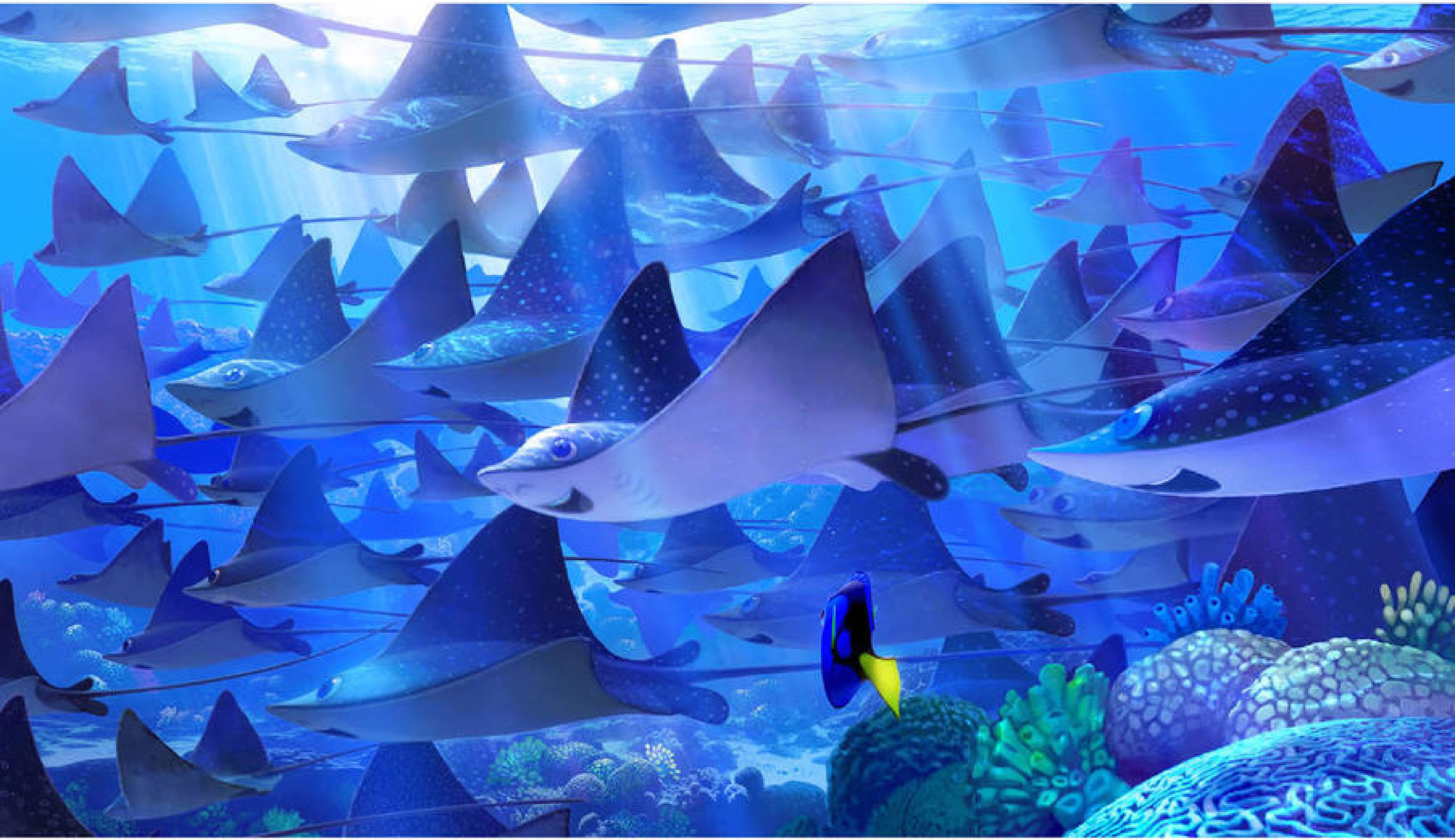






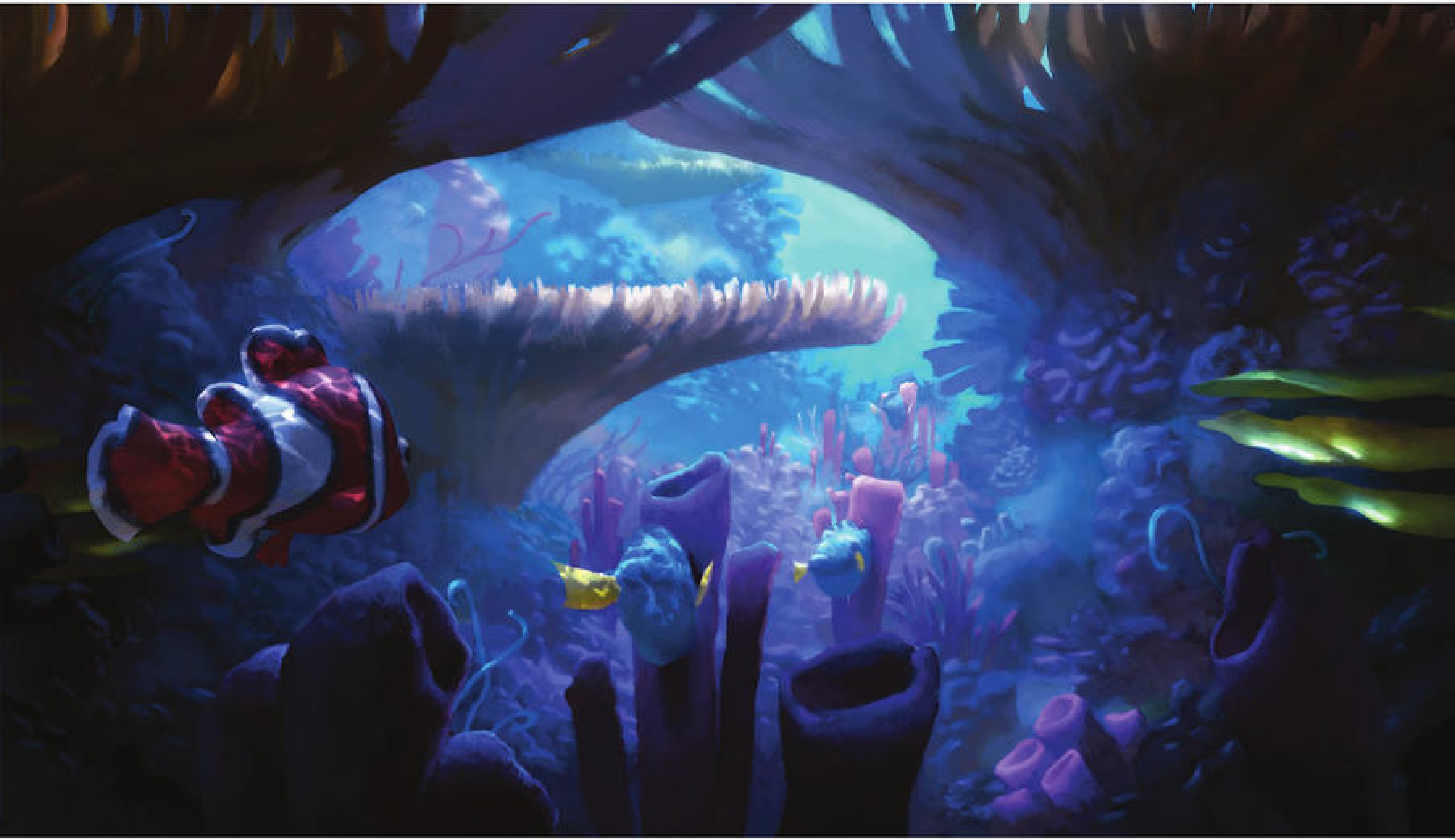
(left) **STEVE PILCHER** Pencil

(below and opposite) **RONA LIU** Digital painting

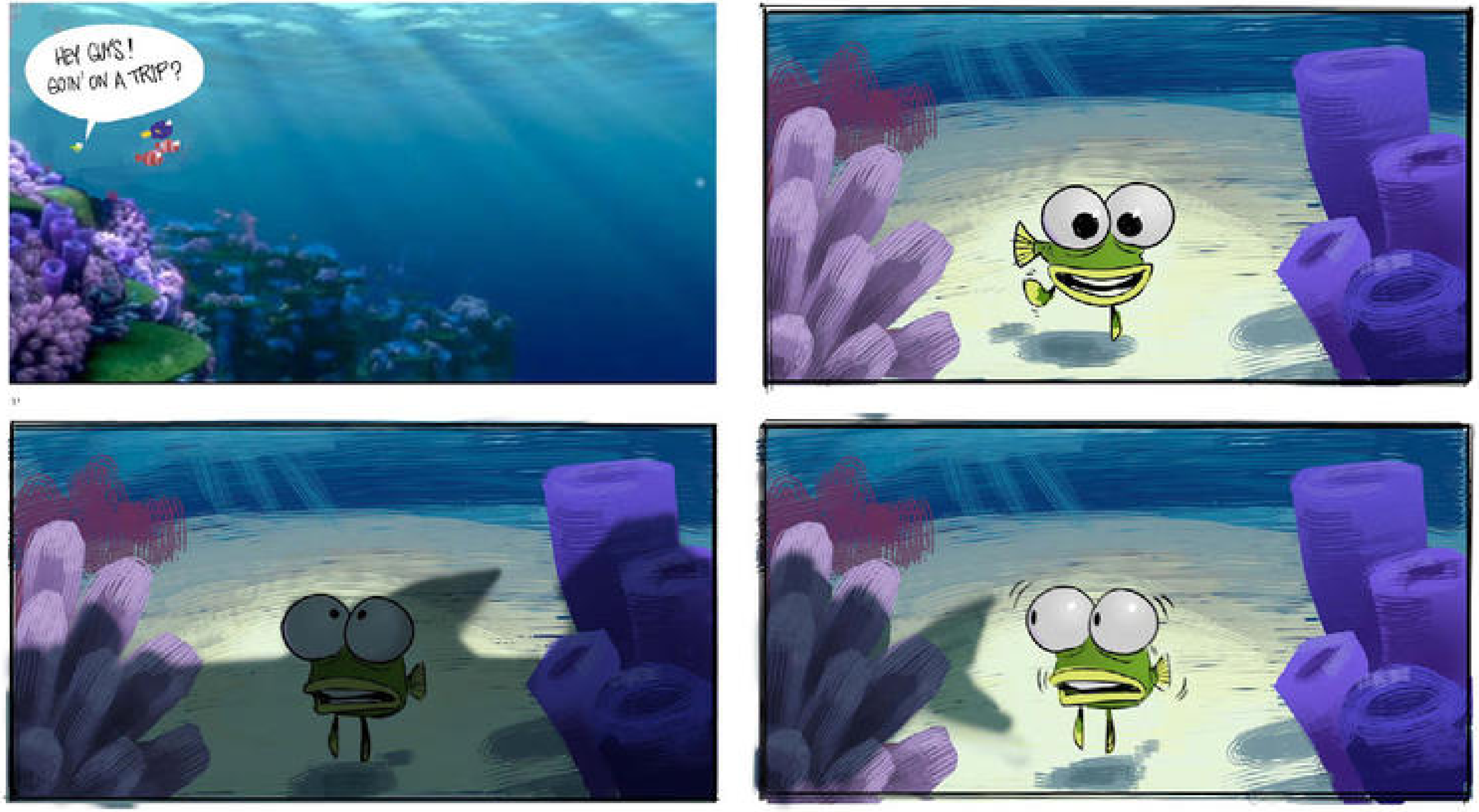




DANIEL LÓPEZ MUÑOZ Digital painting



SHELLY WAN Digital painting


HEY GUYS!
GOIN' ON A TRIP?

THE DROP-OFF is a powerful symbol in both *Finding Nemo* and *Finding Dory*. The empty space of the open ocean contrasts with the density and safety of the reef. It's like going off a diving board—you're entering another world outside of your comfort zone. We included structures on the edge of the reef to visually reinforce that idea.

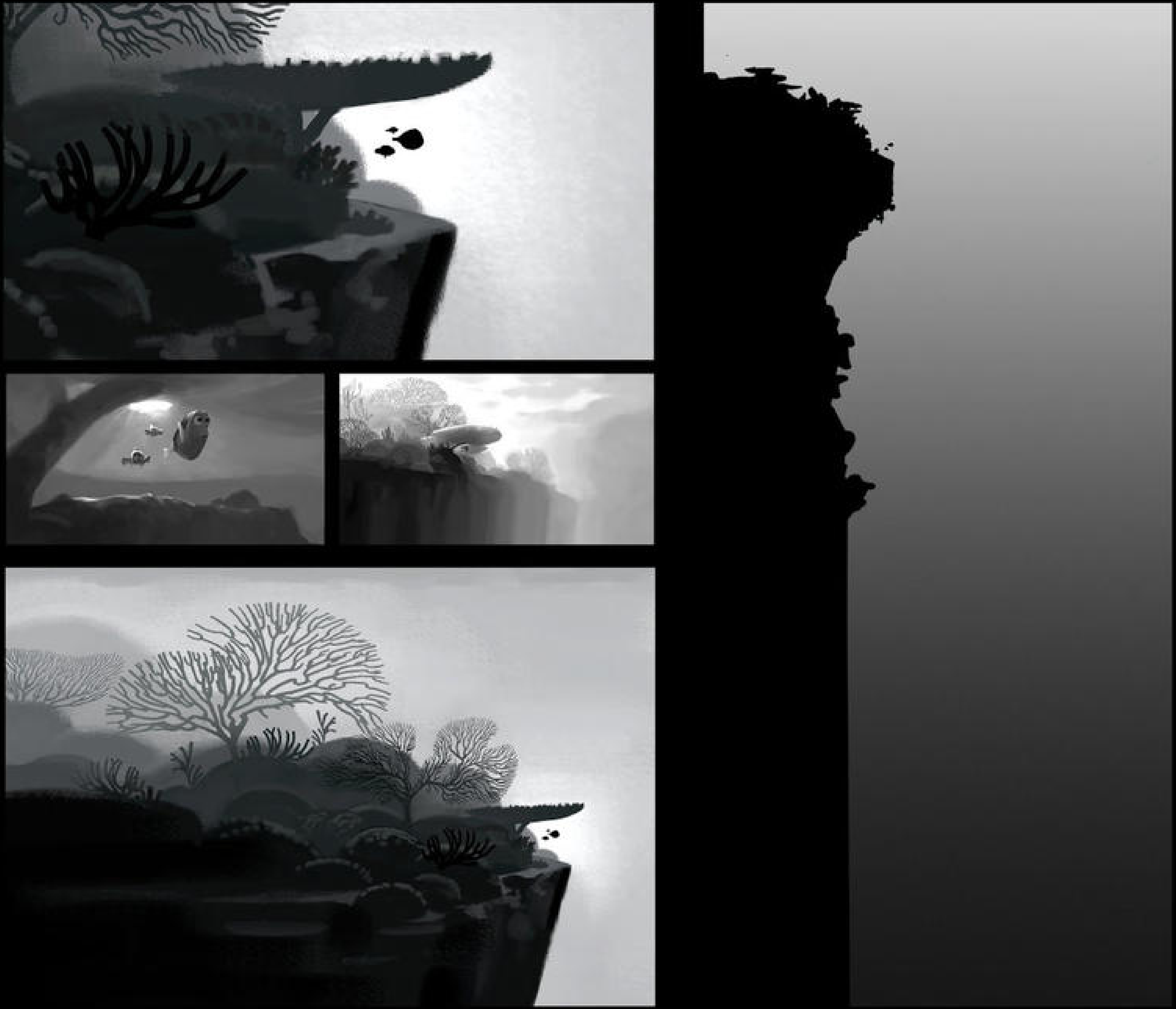
Jason Deamer did this cartoon of one of the characters from *Finding Nemo* that really illustrates the sense of adventure and danger of that push and pull at the edge of the reef.

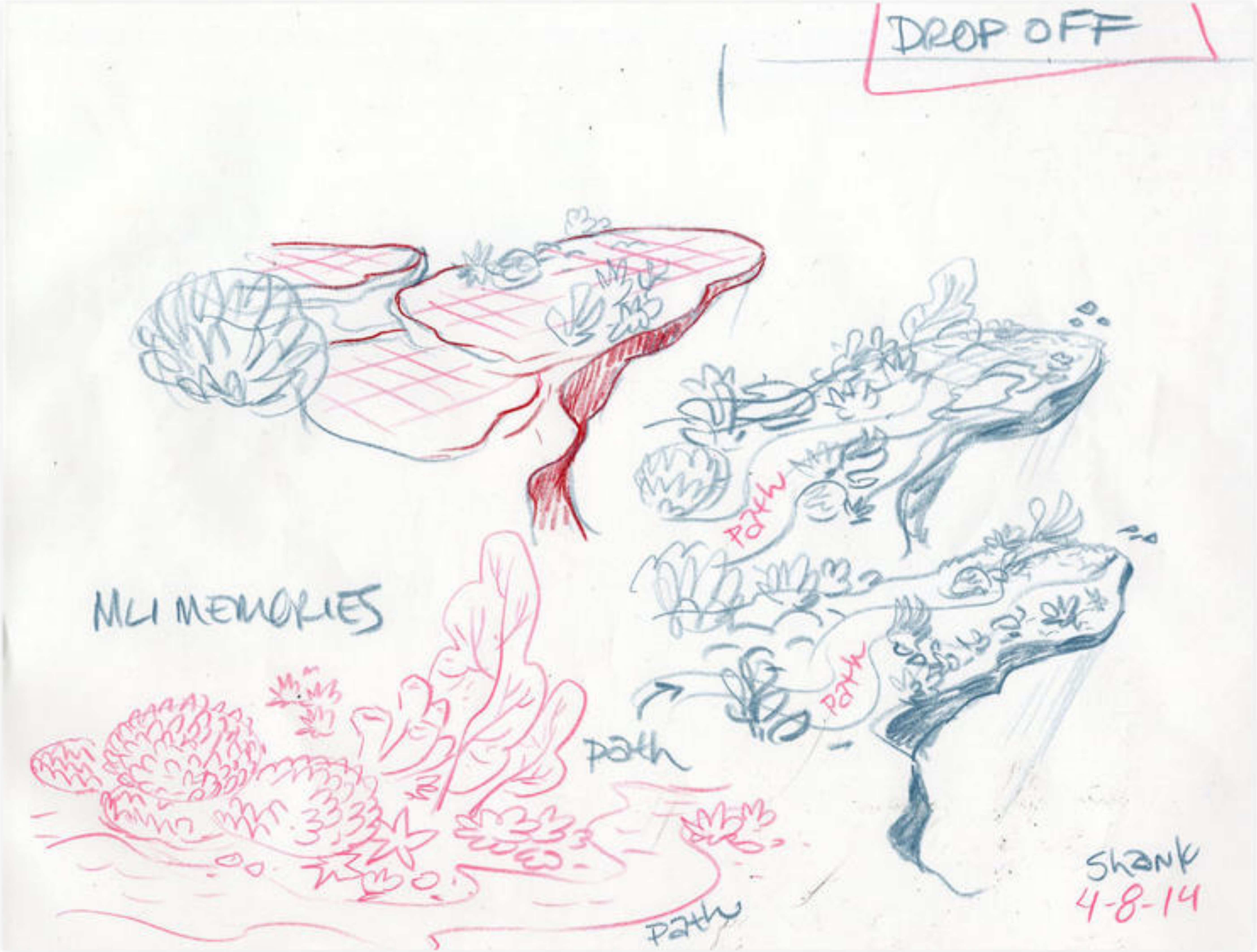
— *Steve Pilcher, Production Designer*

(above) **JASON DEAMER** Digital painting

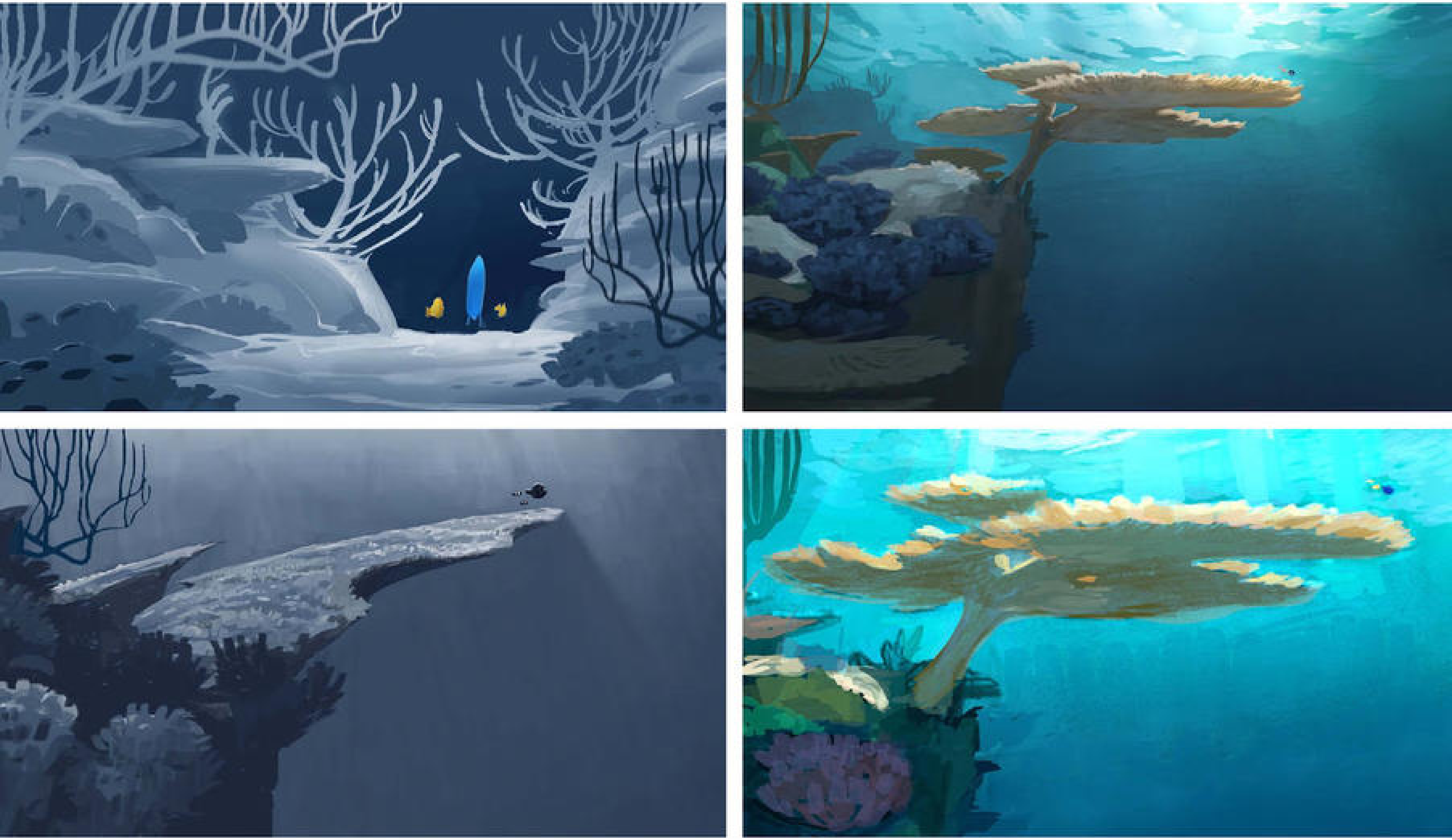
(opposite, left column) **TIM EVATT** Digital painting

(opposite, right) **STEVE PILCHER** Ink and digital

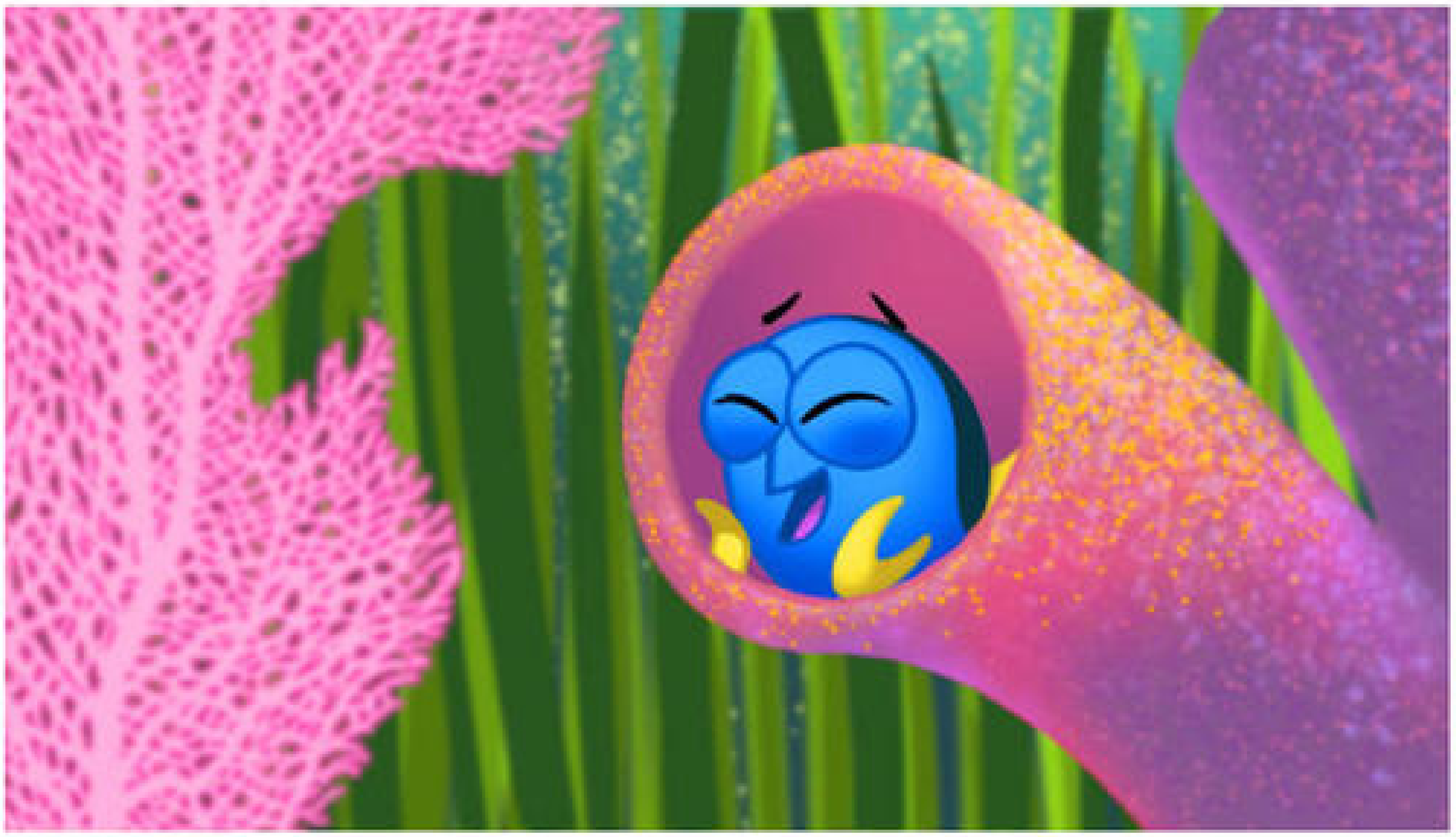


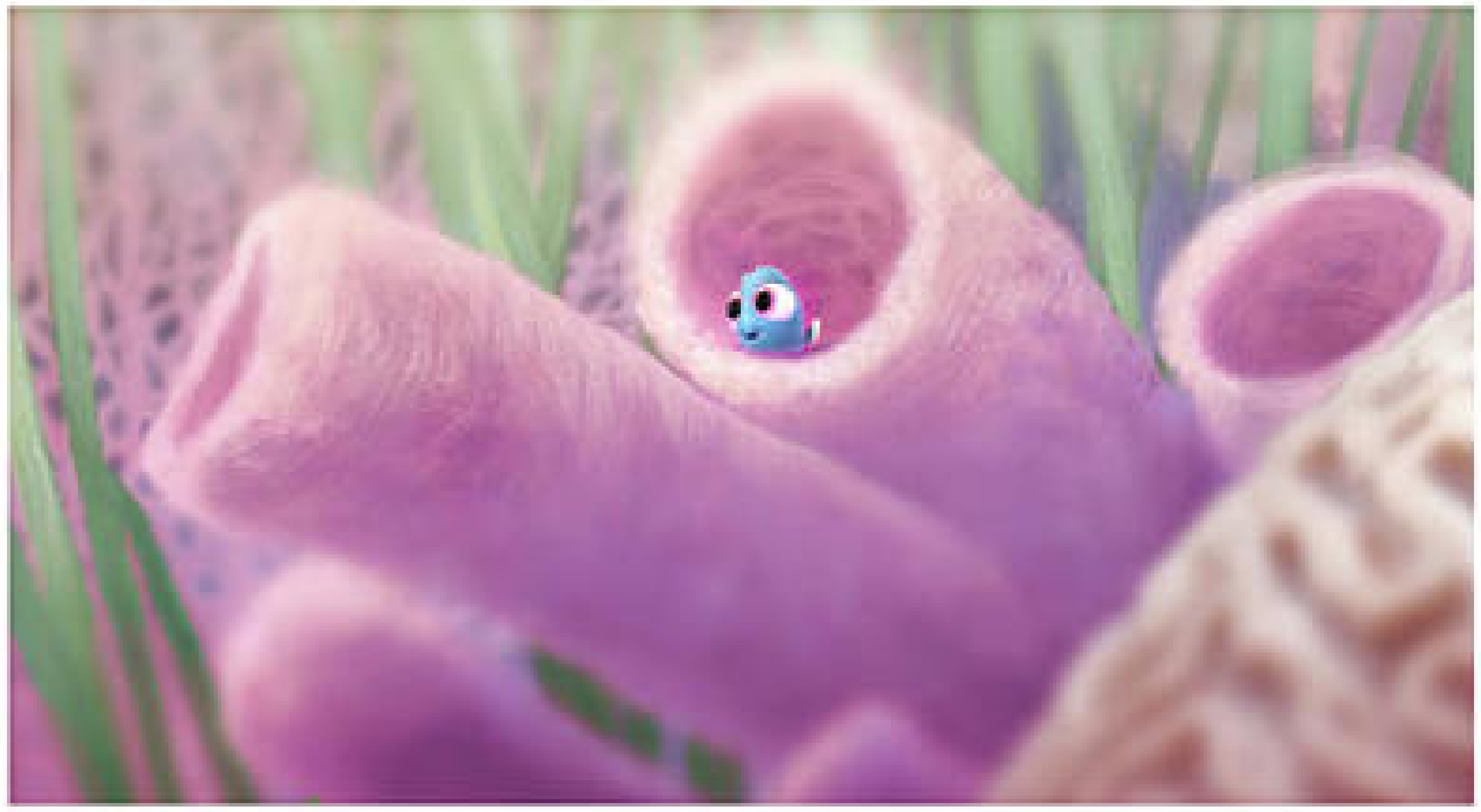

DROP OFF
MLI MEMORIES
path
path
path
path
Shank
4-8-14

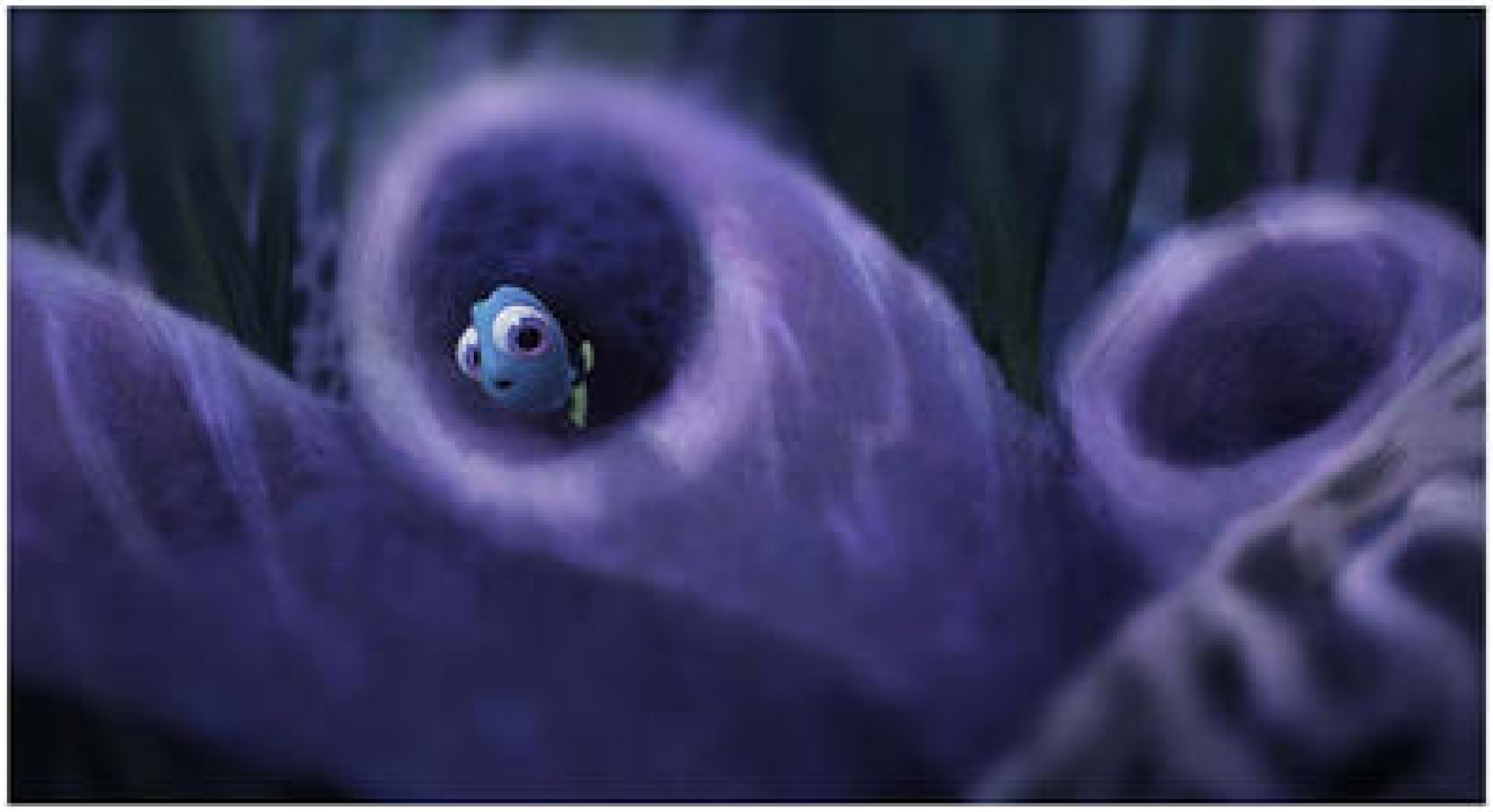
DON SHANK Colored pencil



TIM EVATT Digital painting

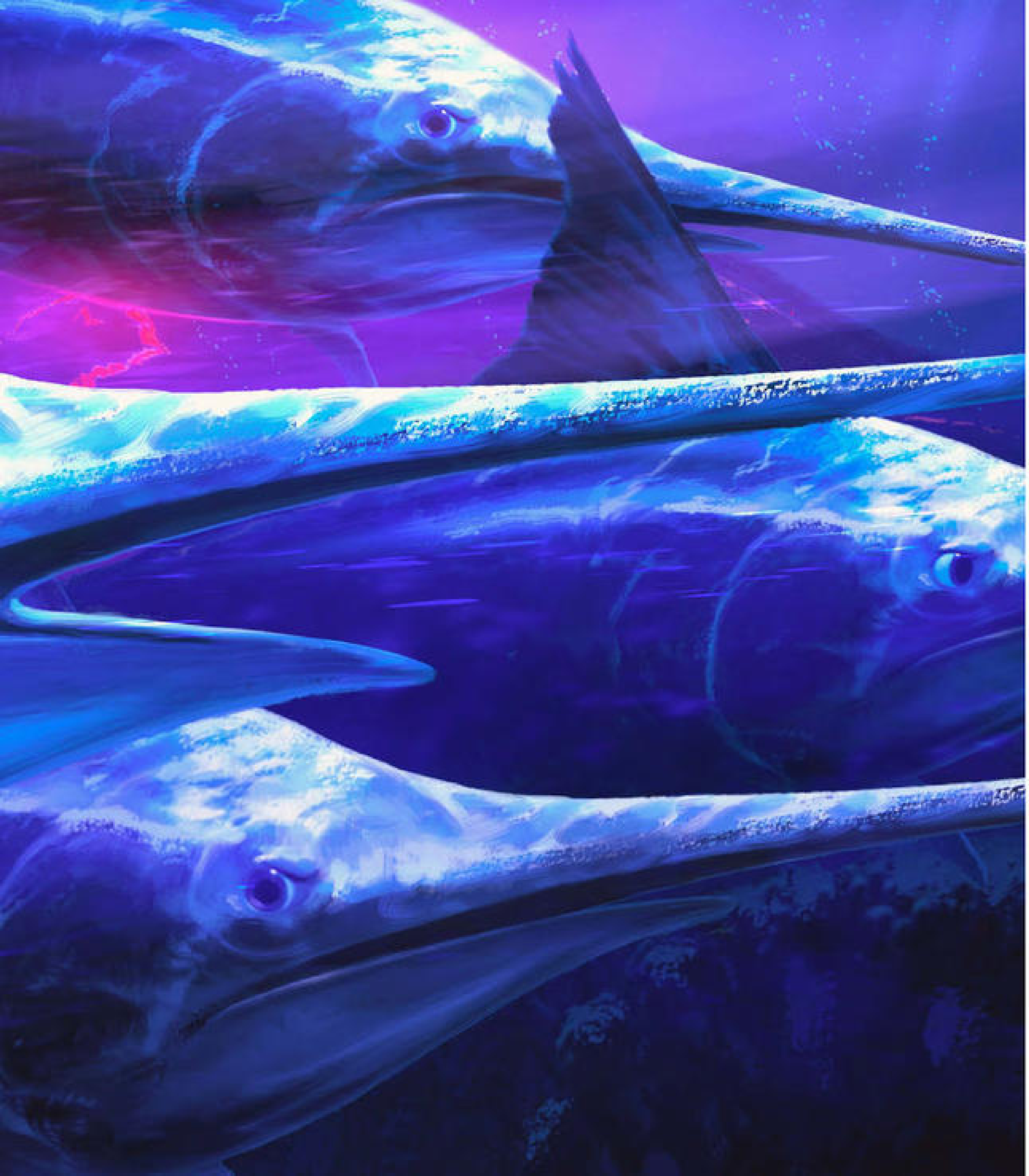






(top) **STEVE PILCHER** Digital painting

(bottom left and right) **DANIEL LÓPEZ MUÑOZ** Digital painting

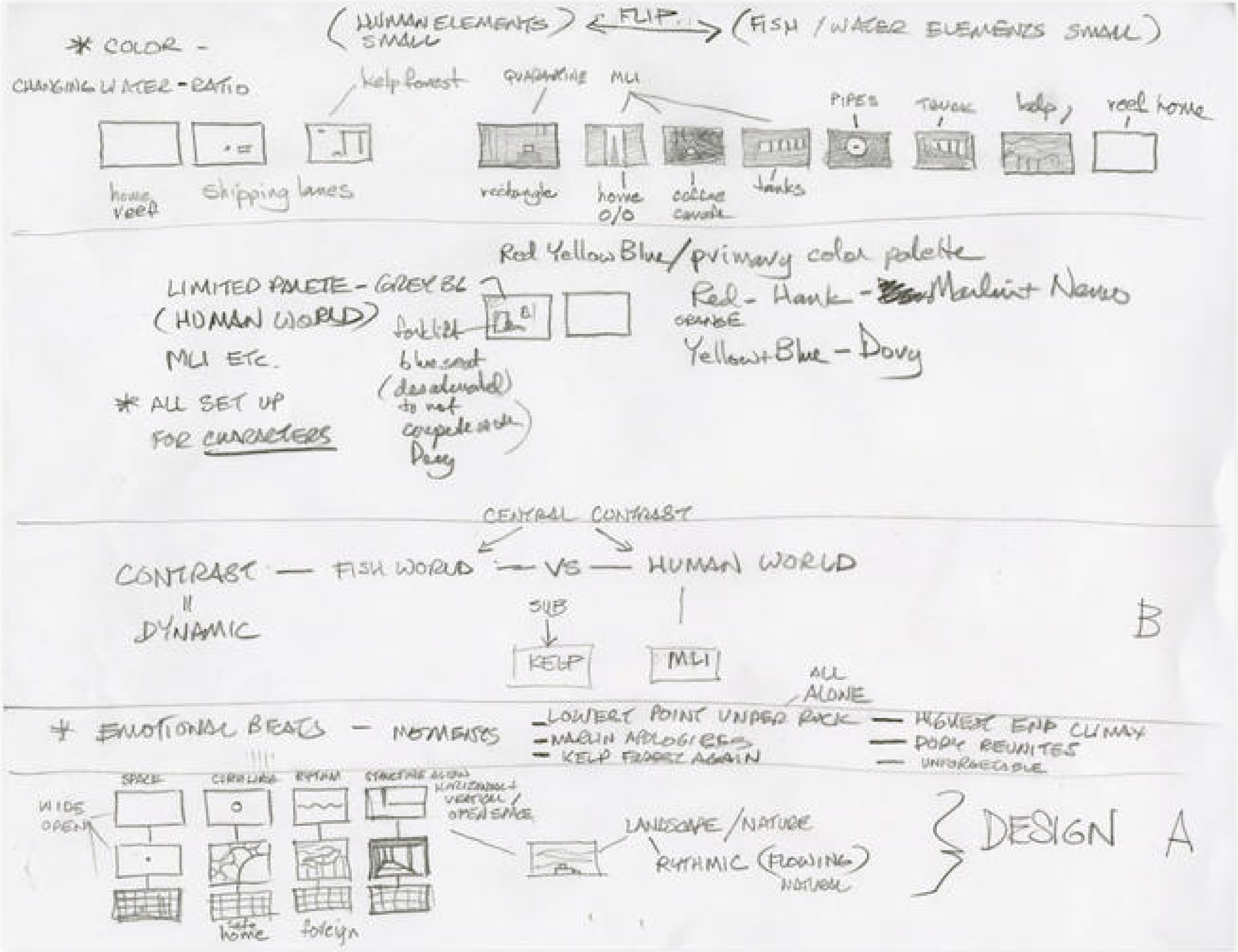


The **LIGHTING KEYS** explore the effect of light on the color palette and environments of the film. We manipulate the light, within the context of a particular shot, to make sure the emotional undertones of the story are being communicated. Lots of elements go into the kind of light that is used and how it's manipulated. What time of day is it? Are we inside or outside? Or under water? Are there shadows? What is going on emotionally? Is it a sad scene? Are the characters anxious? Or are they joyful and full of energy?

There are certain points in the story where the lighting can have an overall effect that's really powerful, even if the audience doesn't notice it outright. For example, as Dory gets closer and closer to the Marine Life Institute and the answers to her questions, her environment shrinks until she is contained in some very foreign receptacles—the quarantine tank and the coffee pot, for example. The lighting surrounding those objects needs to be as far from her natural environment as we can get it—fluorescent and stark as opposed to diffused, soft, and glowing. By consistently using that kind of lighting in those scenes we can subliminally communicate her anxiety and discomfort to the audience.

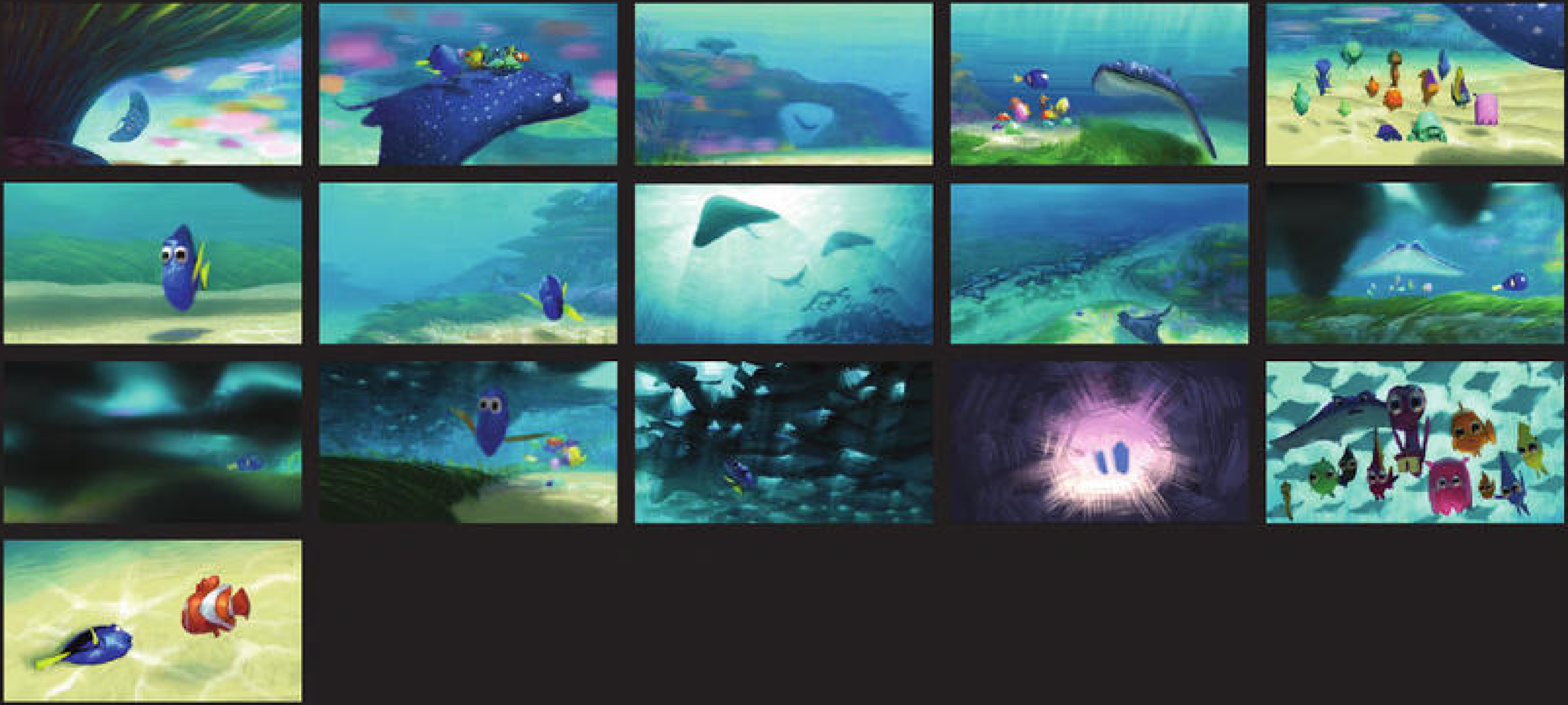
— *Steve Pilcher, Production Designer*

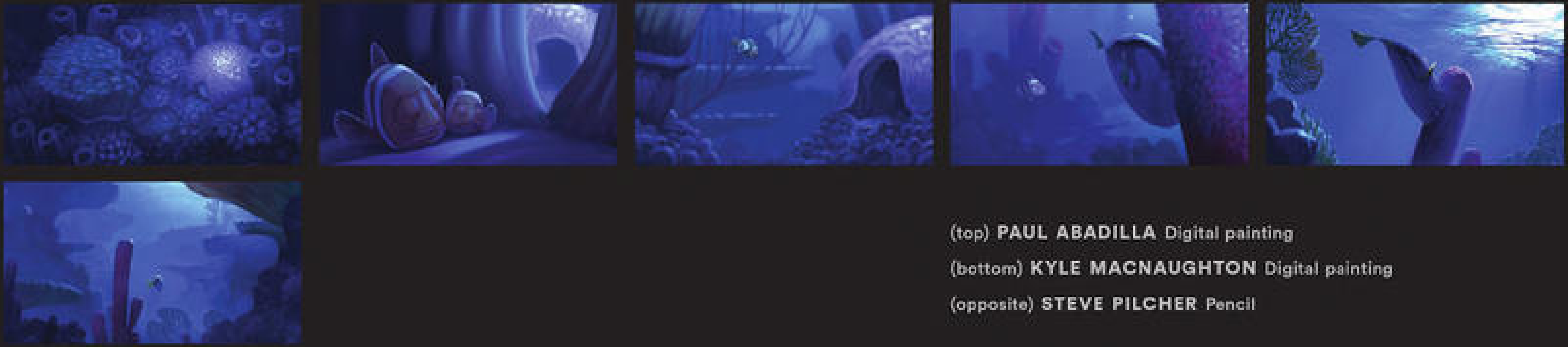
DANIEL LÓPEZ MUÑOZ Digital painting


* COLOR -
(HUMAN ELEMENTS SMALL) ← FLIP → (FISH / WATER ELEMENTS SMALL)
CHANGING WATER - RATIO
kelp forest
QUARANTINE
MLI
PIPES
TRUCK
kelp,
reef home
home reef
shipping lanes
rectangle
home O/O
coffee canoe
tanks
Red Yellow Blue / primary color palette
LIMITED PALETE - GREY BL
(HUMAN WORLD)
MLI ETC.
forklift
blue seat
(desaturated)
to not compete with
Dory
* ALL SET UP FOR CHARACTERS
Red - Hank - Marlin + Nemo
ORANGE
Yellow + Blue - Dory
CENTRAL CONTRAST
CONTRAST — FISH WORLD — VS — HUMAN WORLD
DYNAMIC
SUB
KELP
MLI
B
* EMOTIONAL BEATS - MOMENTS
— LOWEST POINT UNDER ROCK
ALL ALONE
— MARLIN APOLOGIZES
— KELP FOREST AGAIN
— HIGHEST END CLIMAX
— DORY REUNITES
— UNFORGETTABLE
SPACE
CIRCLE
RYTHM
STRUCTURE ALSO HORIZONTAL + VERTICAL / OPEN SPACE
WIDE OPEN
safe home
foreign
LANDSCAPE / NATURE
RYTHMIC (FLOWING) NATURAL
DESIGN A

These are informal, personal notes that I jotted down to summarize a couple of the large concepts that I wanted to underscore throughout the film. The first line addresses certain **COLORS** and how they work within the film's palette. Next is a note about the ratio of the volume of water from the beginning to the end of the film and the importance of that **CONTRAST**. In the bottom section I go into some ideas about the **EMOTIONAL BEATS** of the story and how they are reinforced with design.

— *Steve Pilcher, Production Designer*

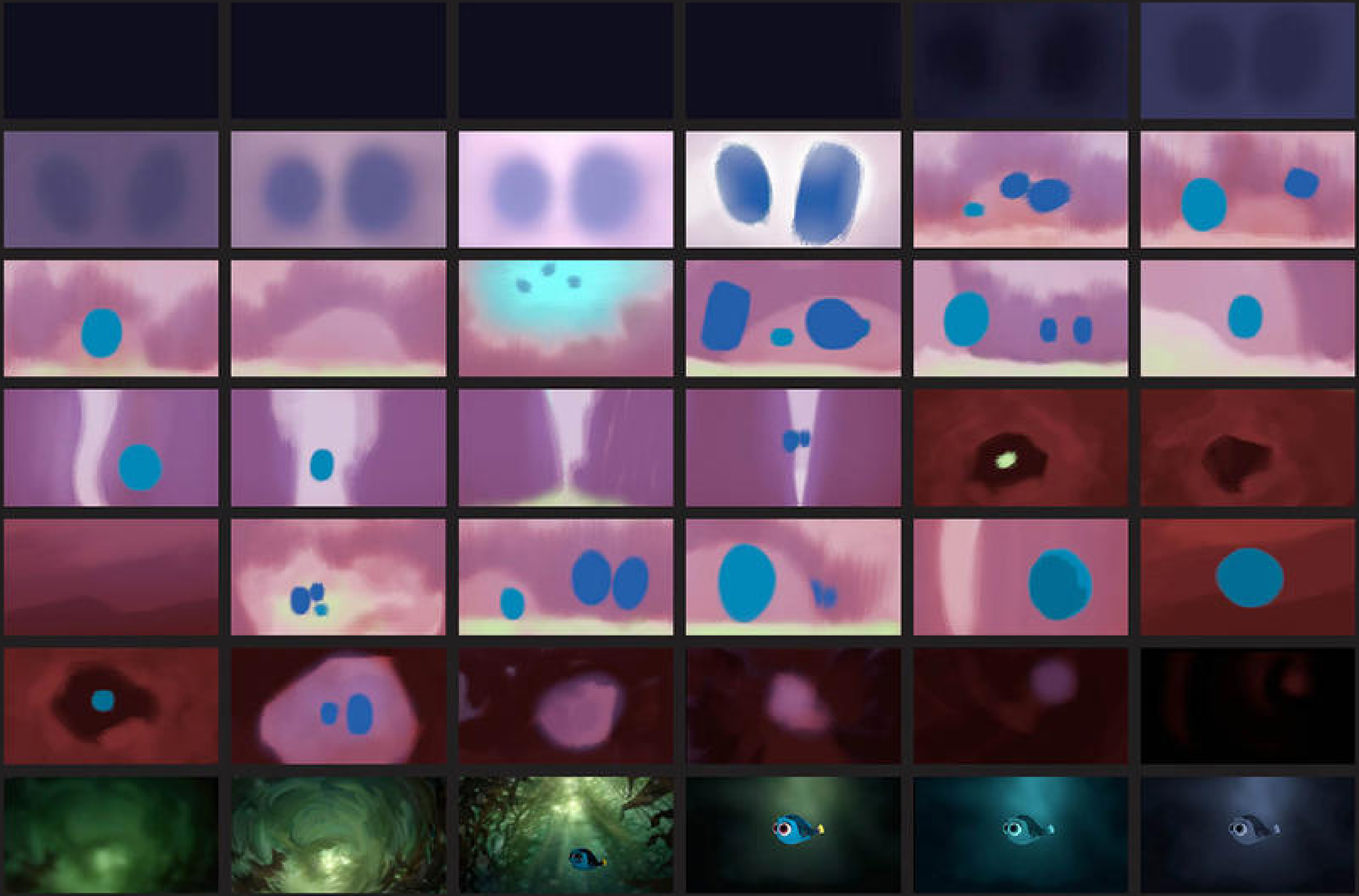


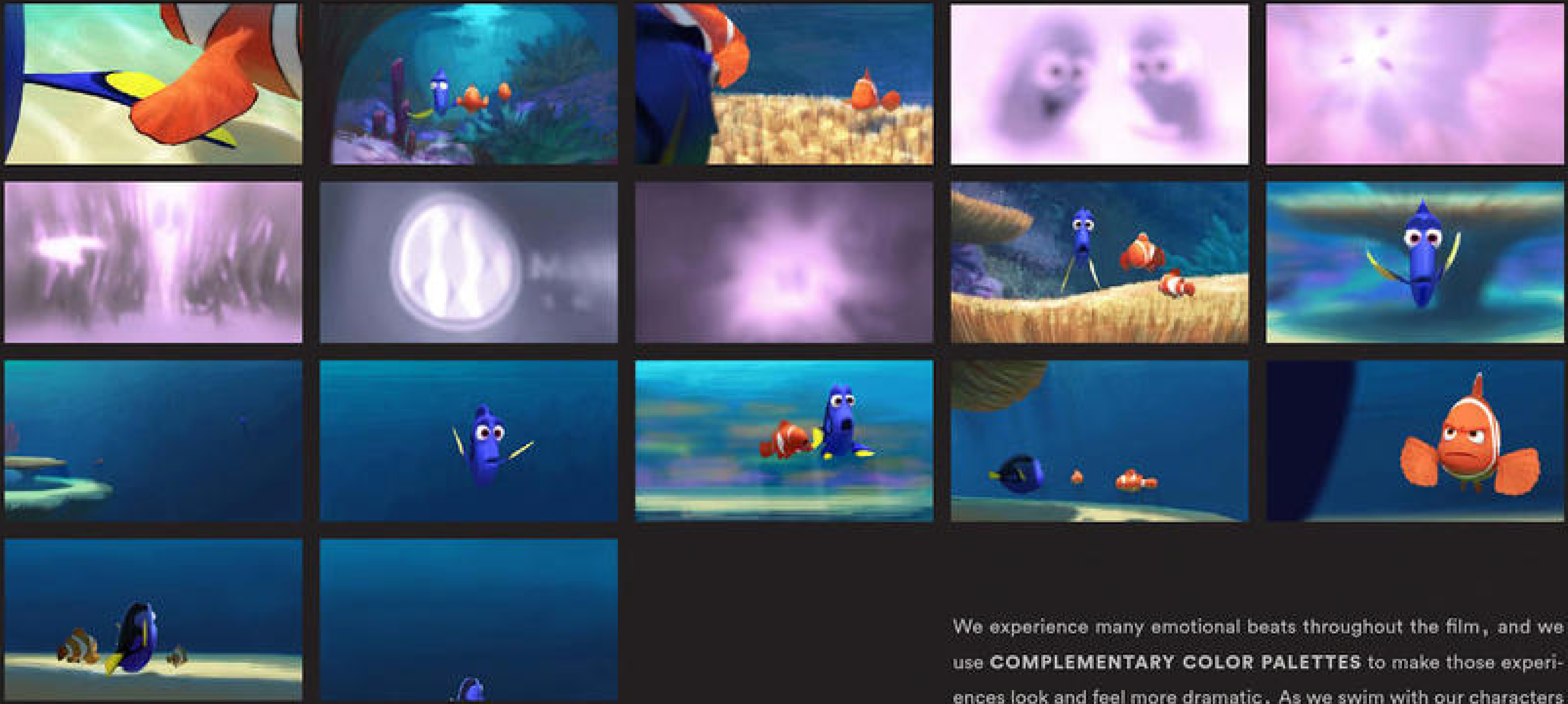


(top) **PAUL ABADILLA** Digital painting

(bottom) **KYLE MACNAUGHTON** Digital painting

(opposite) **STEVE PILCHER** Pencil

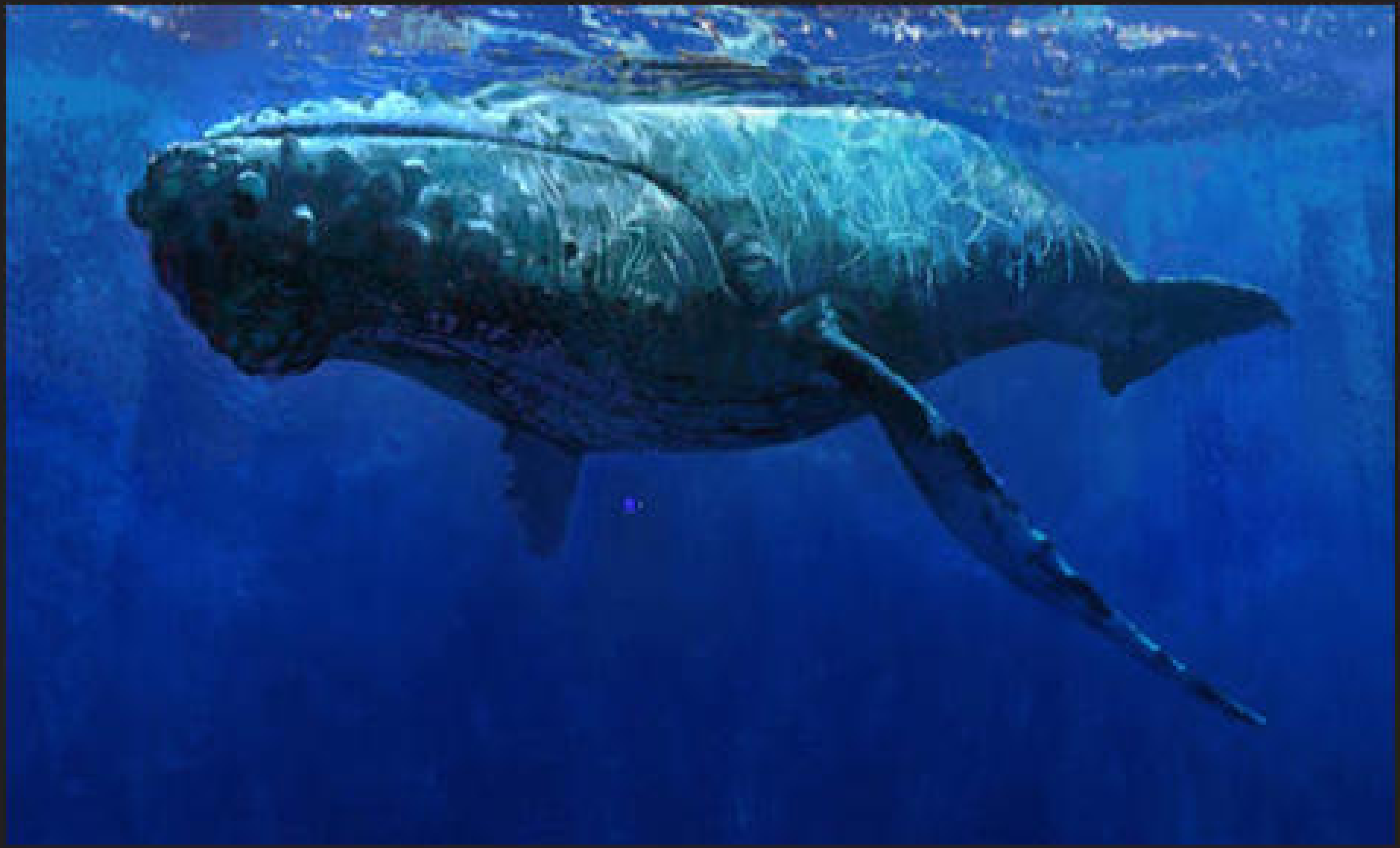




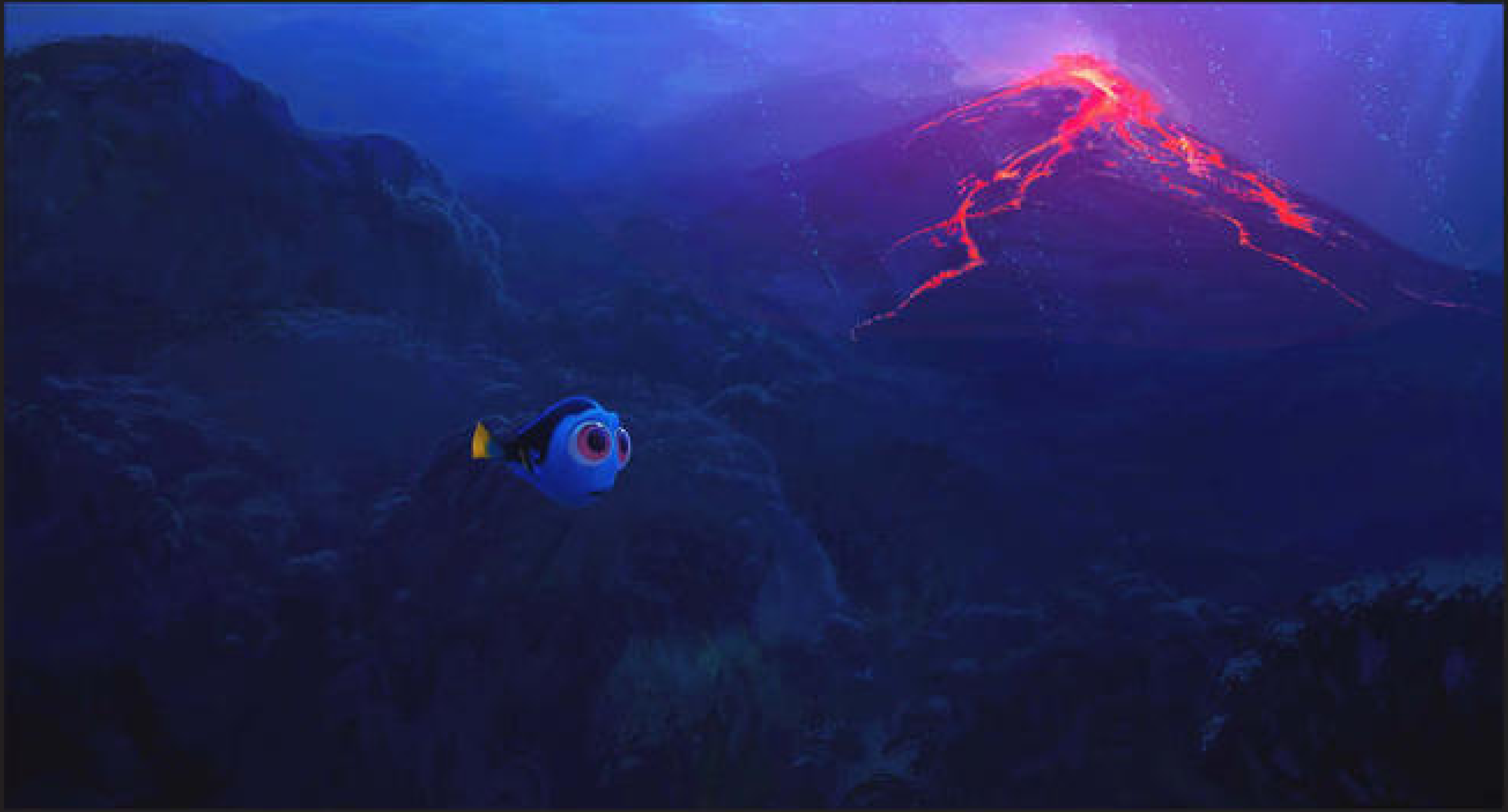
(above) **PAUL ABADILLA** Digital painting

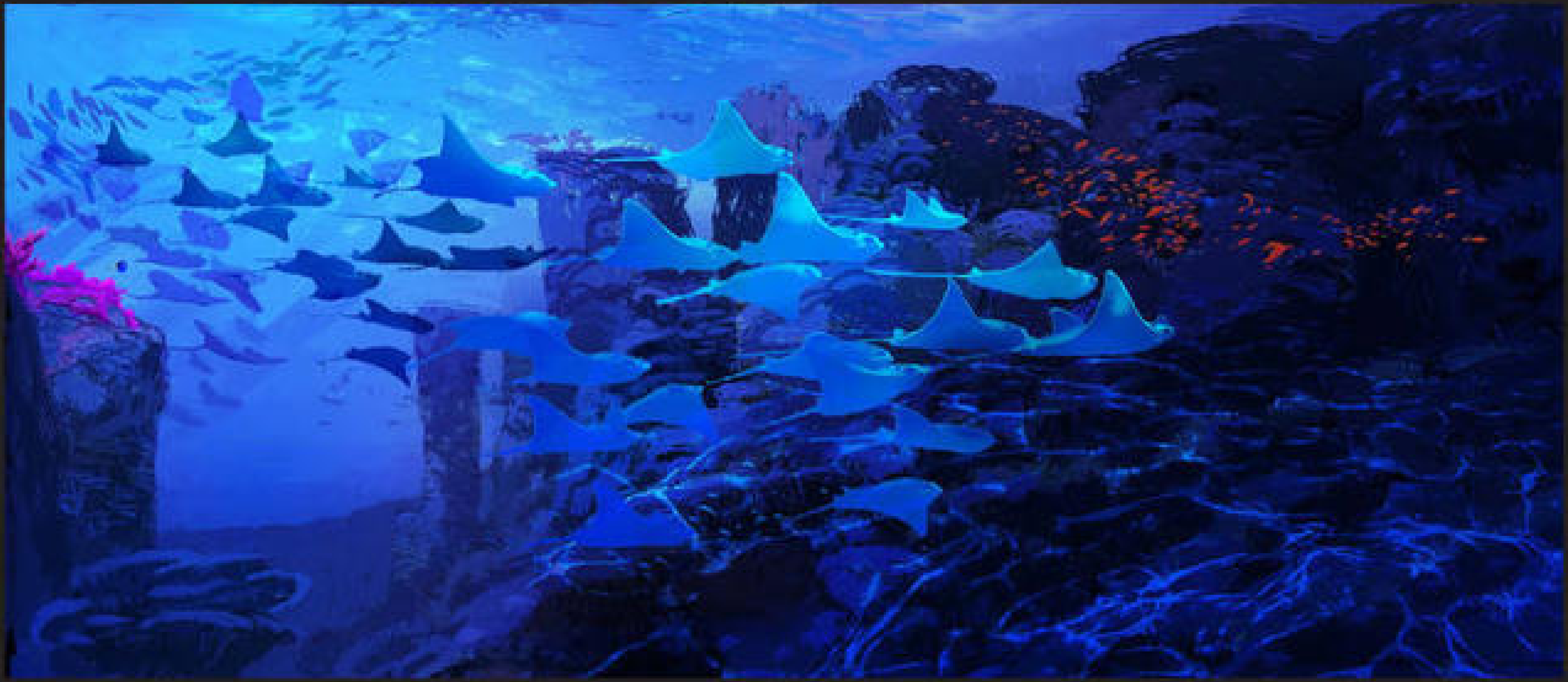
(opposite) **STEVE PILCHER** Digital painting

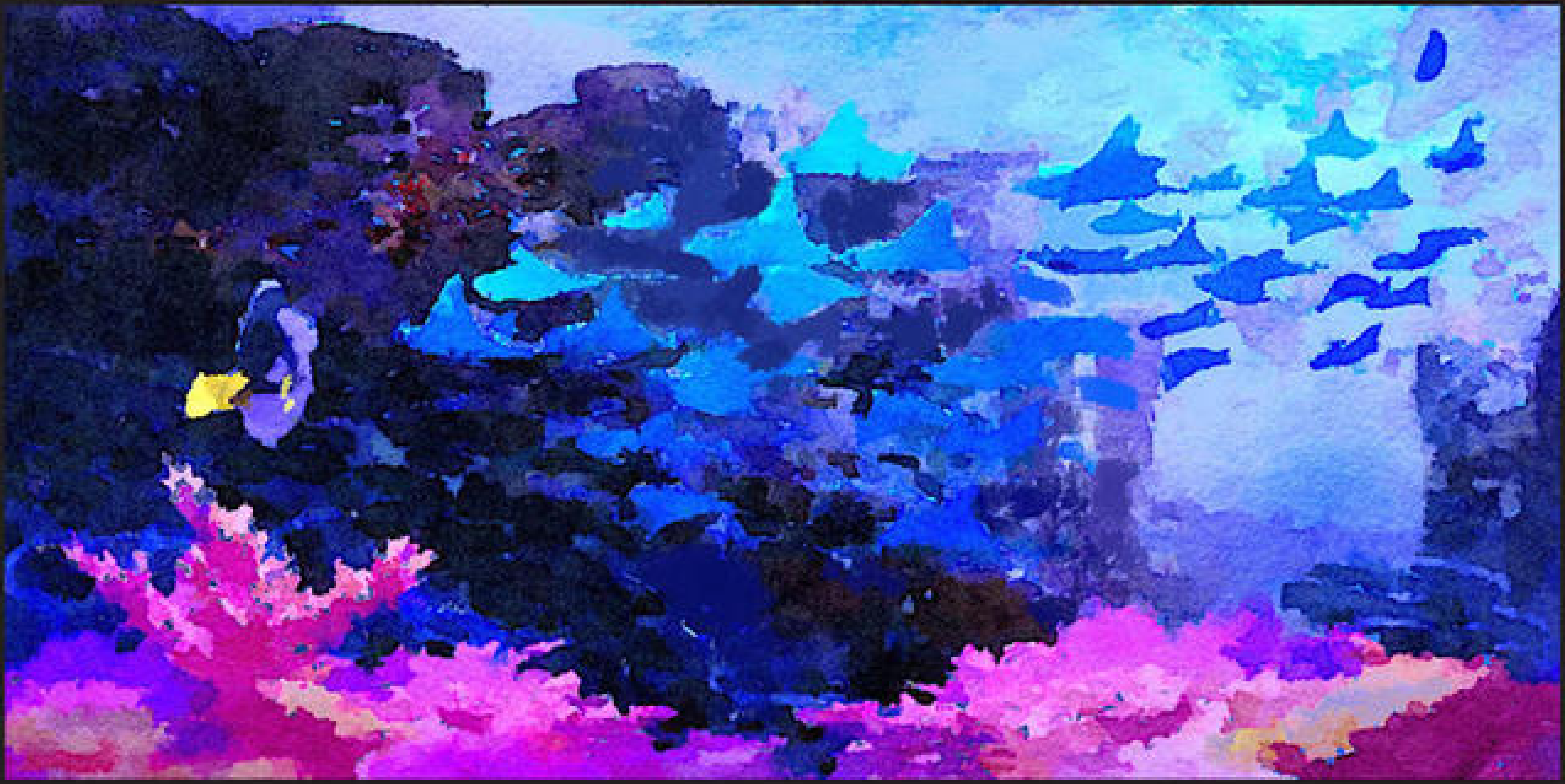
We experience many emotional beats throughout the film, and we use **COMPLEMENTARY COLOR PALETTES** to make those experiences look and feel more dramatic. As we swim with our characters through the playful rainbow colors of the reef to the mysterious deep and desaturated blues of the open ocean, or the strange green and murky kelp forest, we feel their emotional journey through those shifting visual cues, which resonate as a lasting visual impression. — *Paul Abadilla, Production Artist*

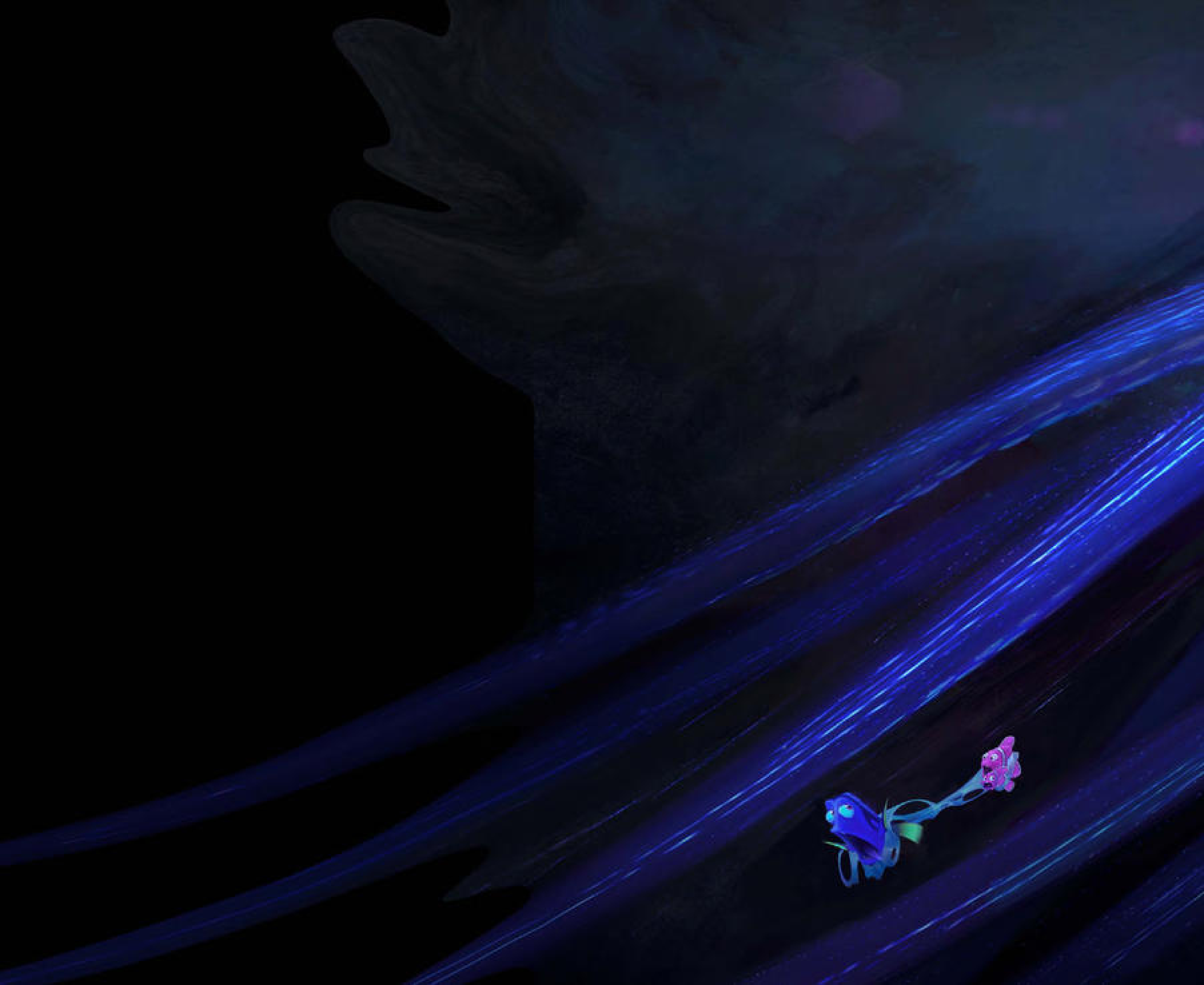


(this spread)
DANIEL LÓPEZ MUÑOZ Digital painting







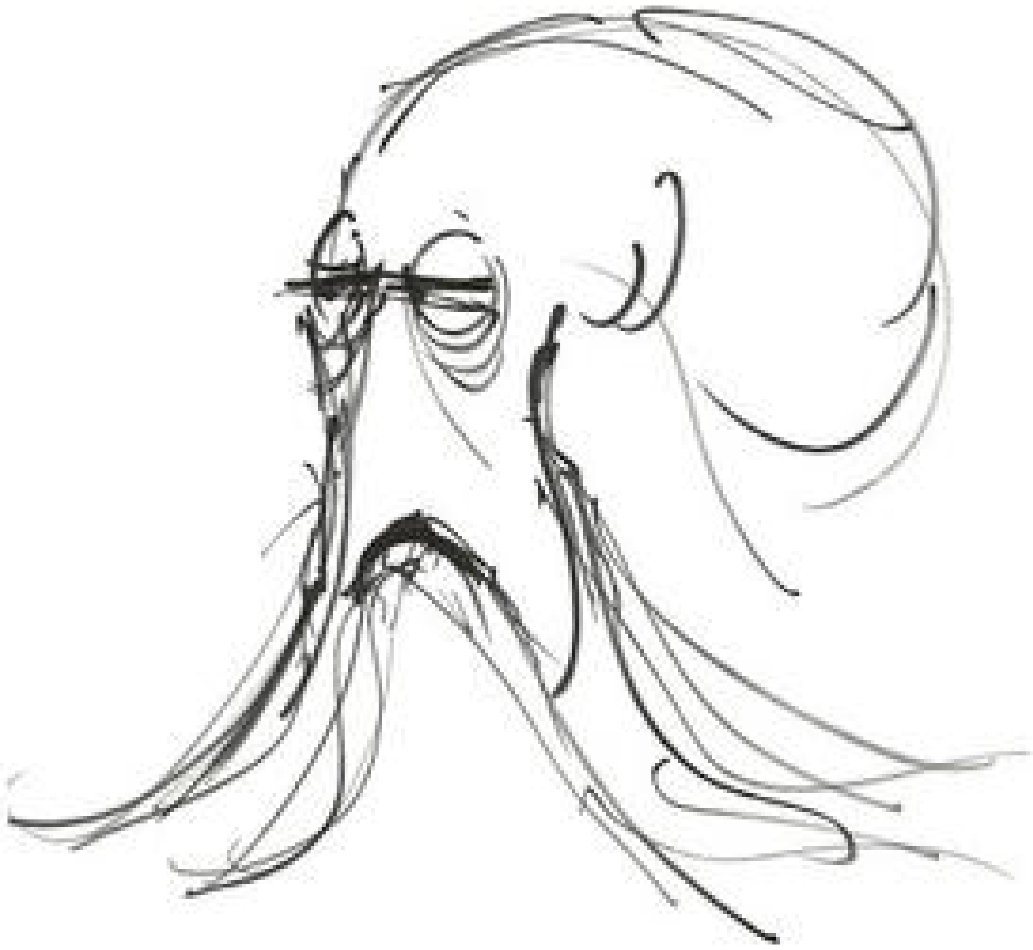


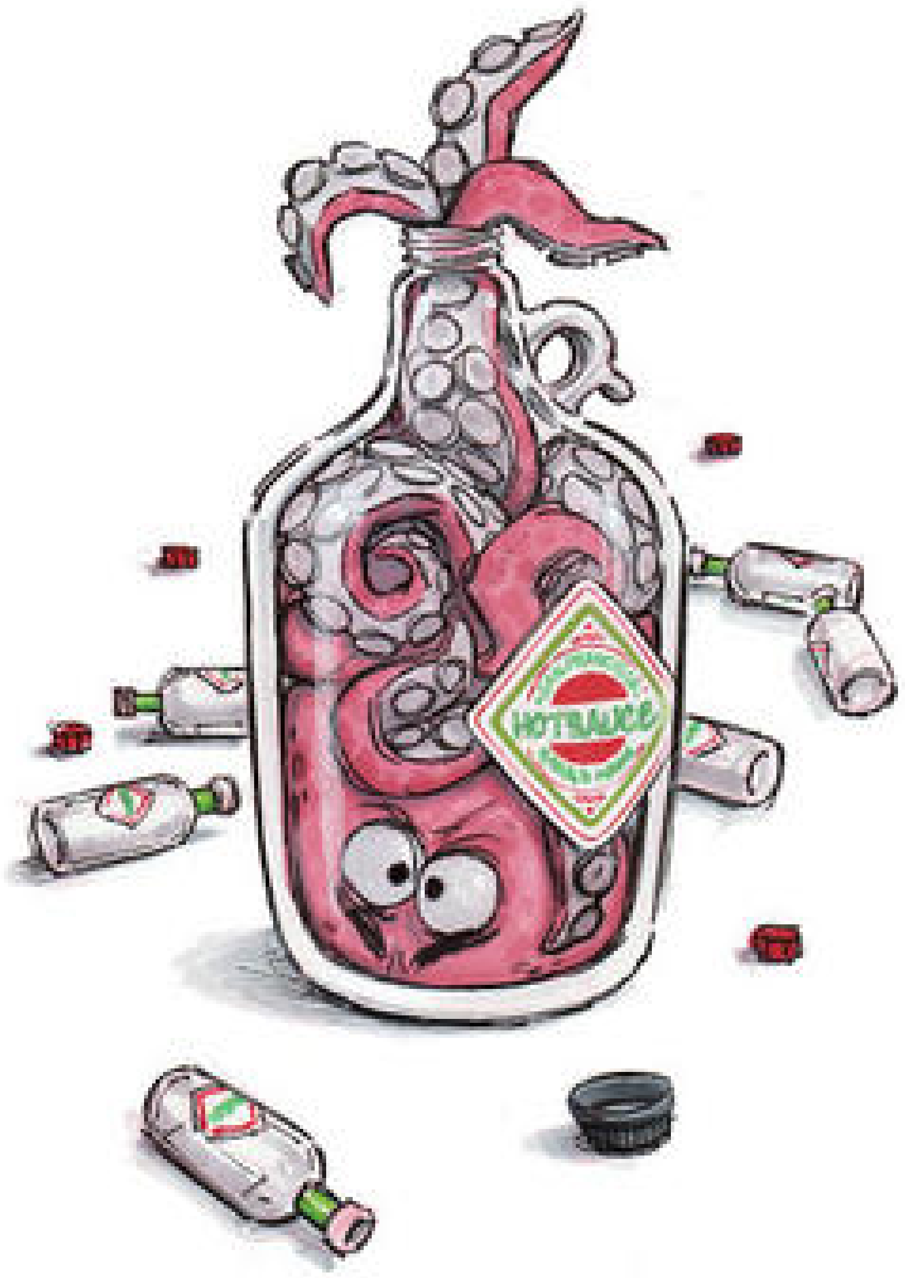
Act Two

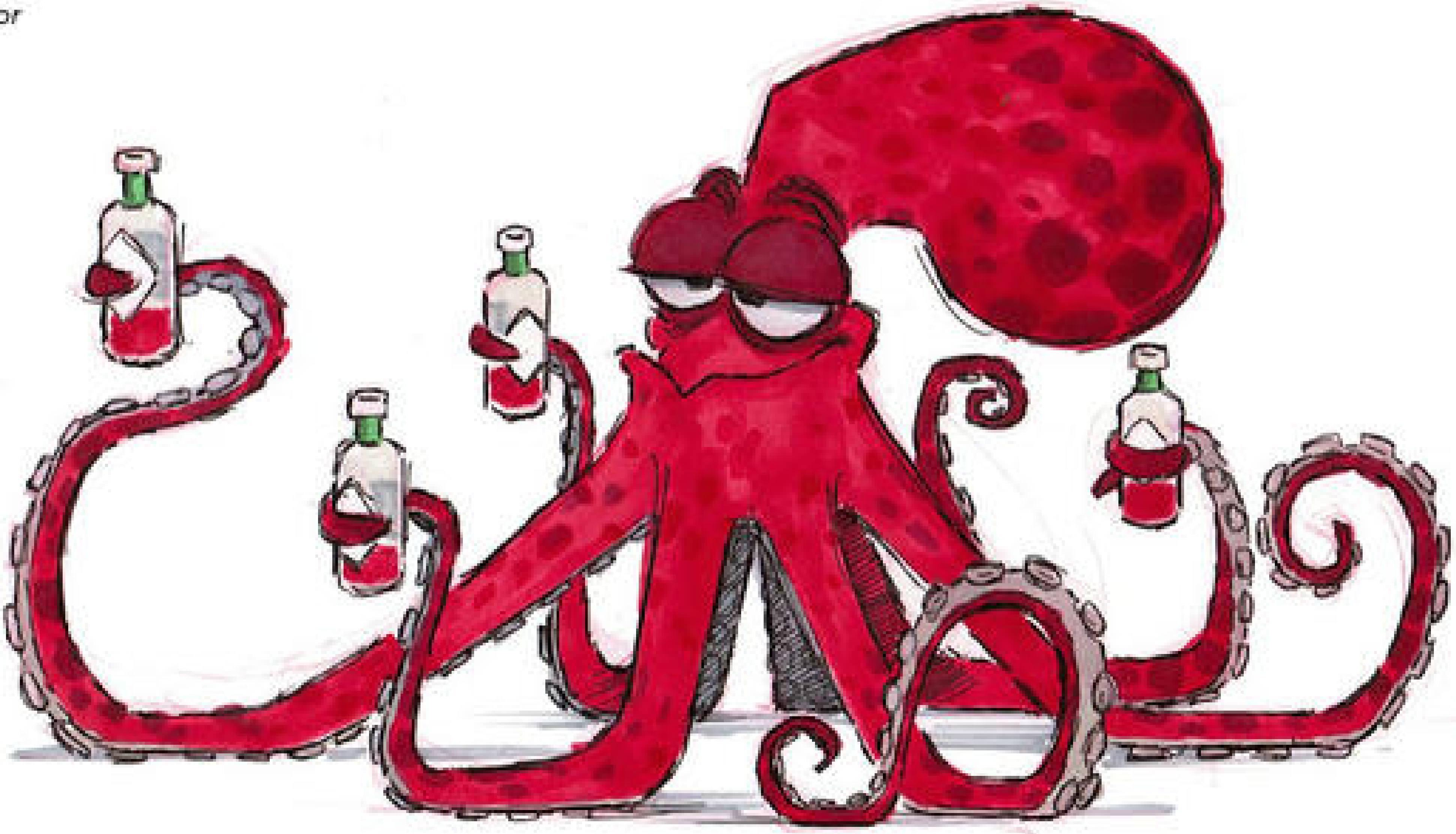
(previous spread)
DANIEL LÓPEZ MUÑOZ Digital painting

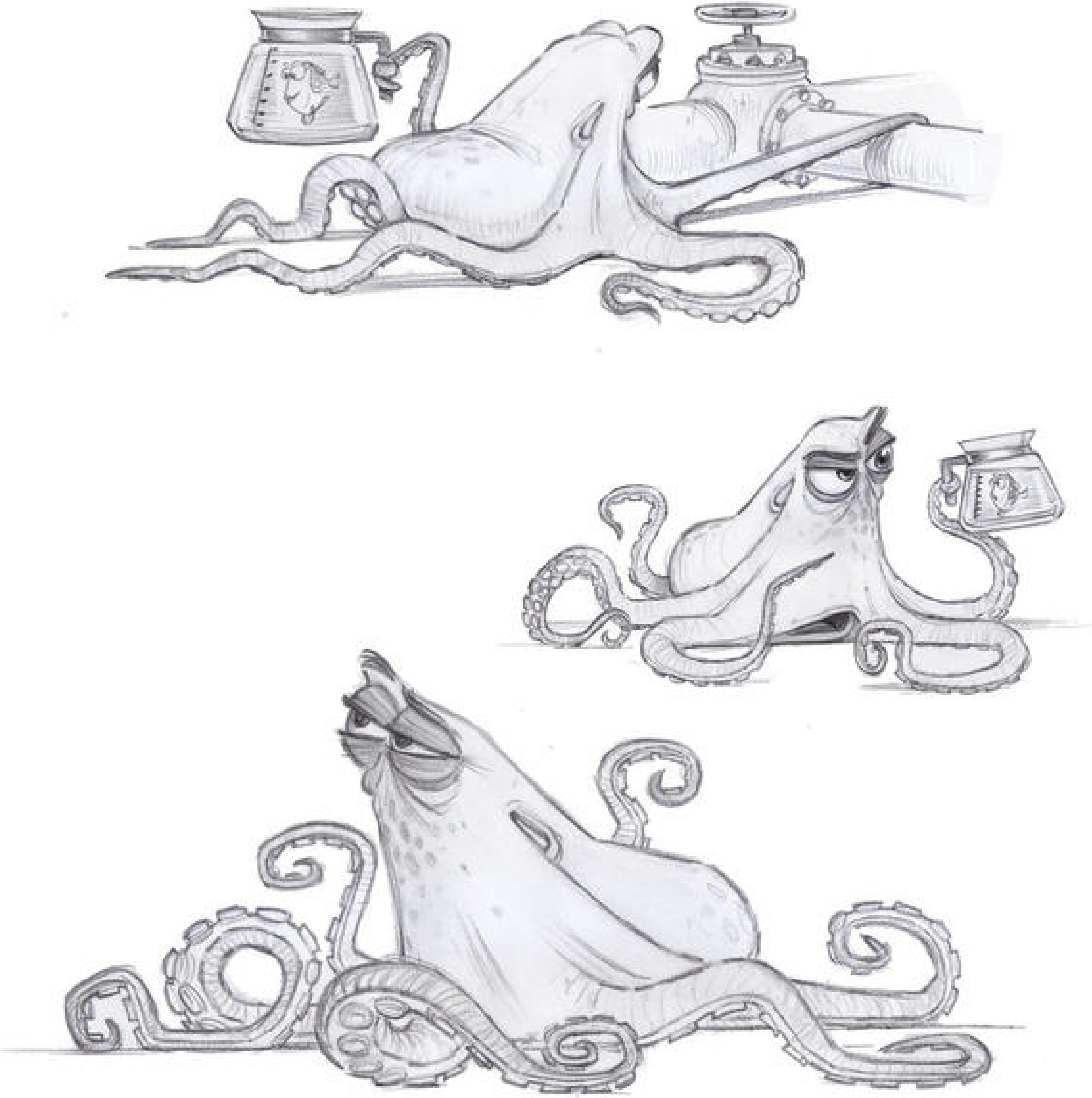
It didn't take long for us to think of **HANK** the octopus as having superpowers. We were immediately inspired by the incredible talents of cephalopods. While being one of the smartest creatures in the ocean, they are also the closest thing to a shape-shifter you will ever encounter. They have amazing abilities to change their skin color and texture while convincingly imitating the movement of other animals and underwater plant life. They can also fit through any hole bigger than their beak, which is the only solid thing in their anatomy. Hank is like a superhero of the sea.

— Jason Deamer, Character Art Director









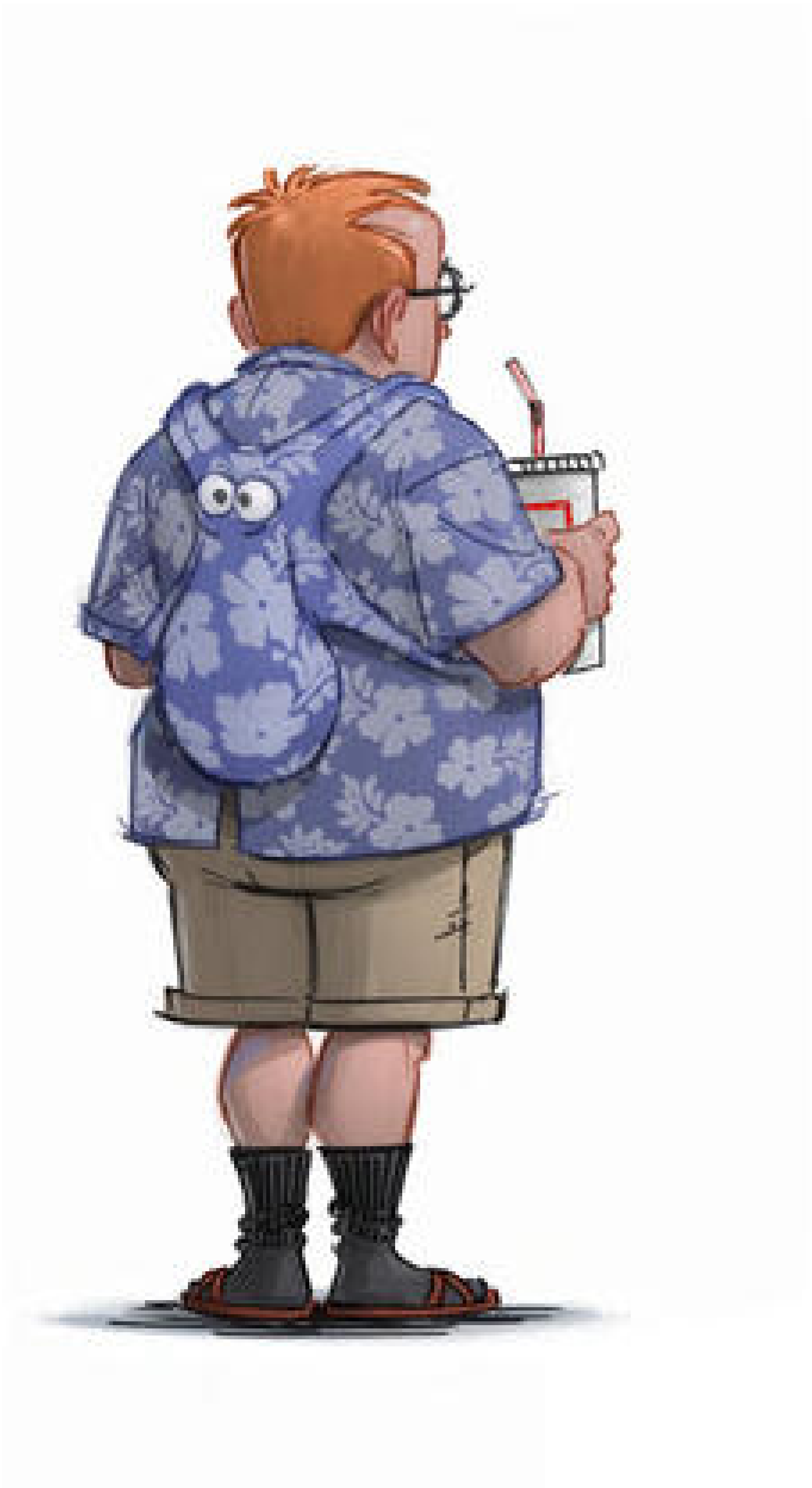
(left)
JASON DEAMER Pencil

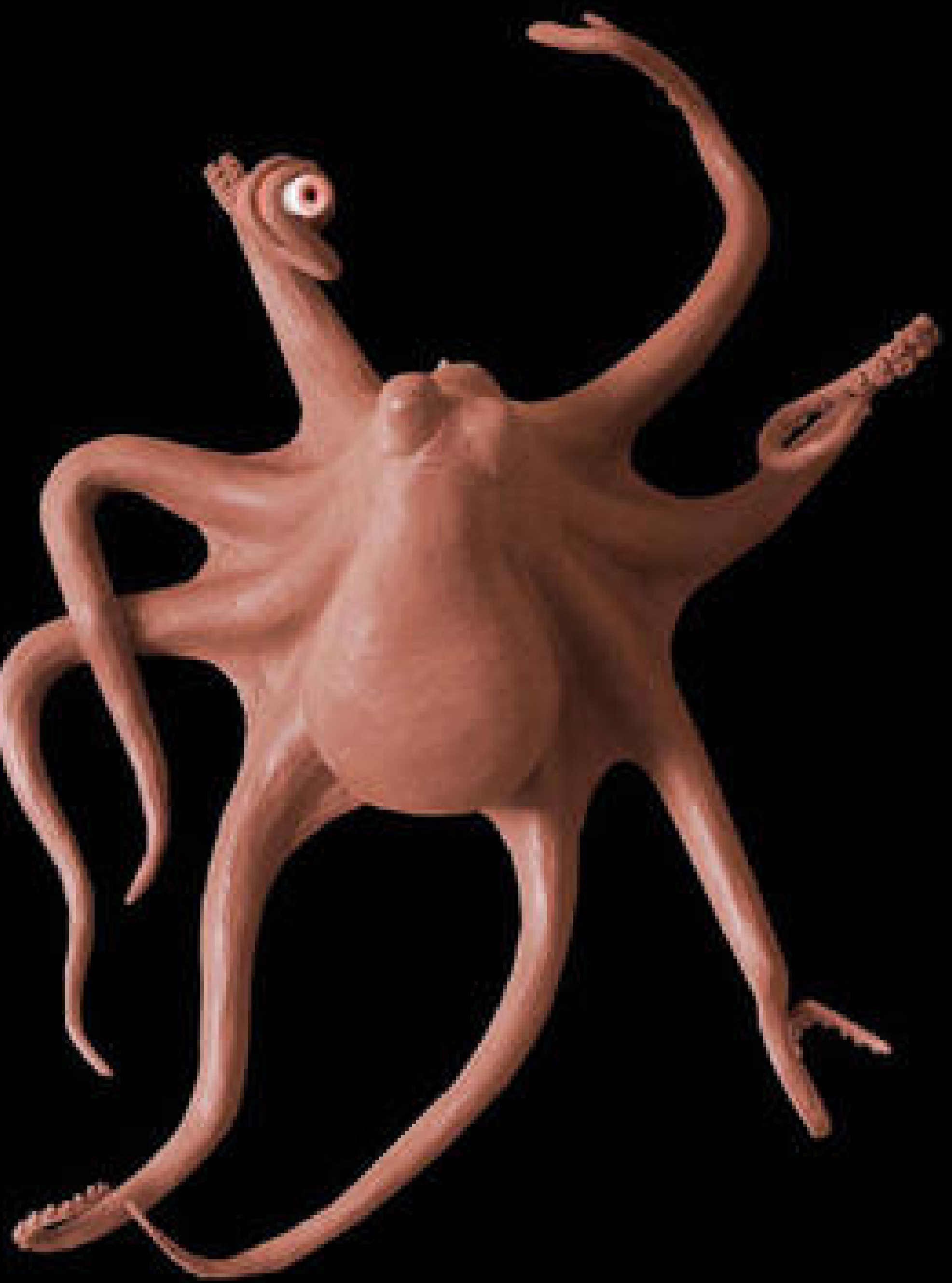
(below, right)
JASON DEAMER Digital painting

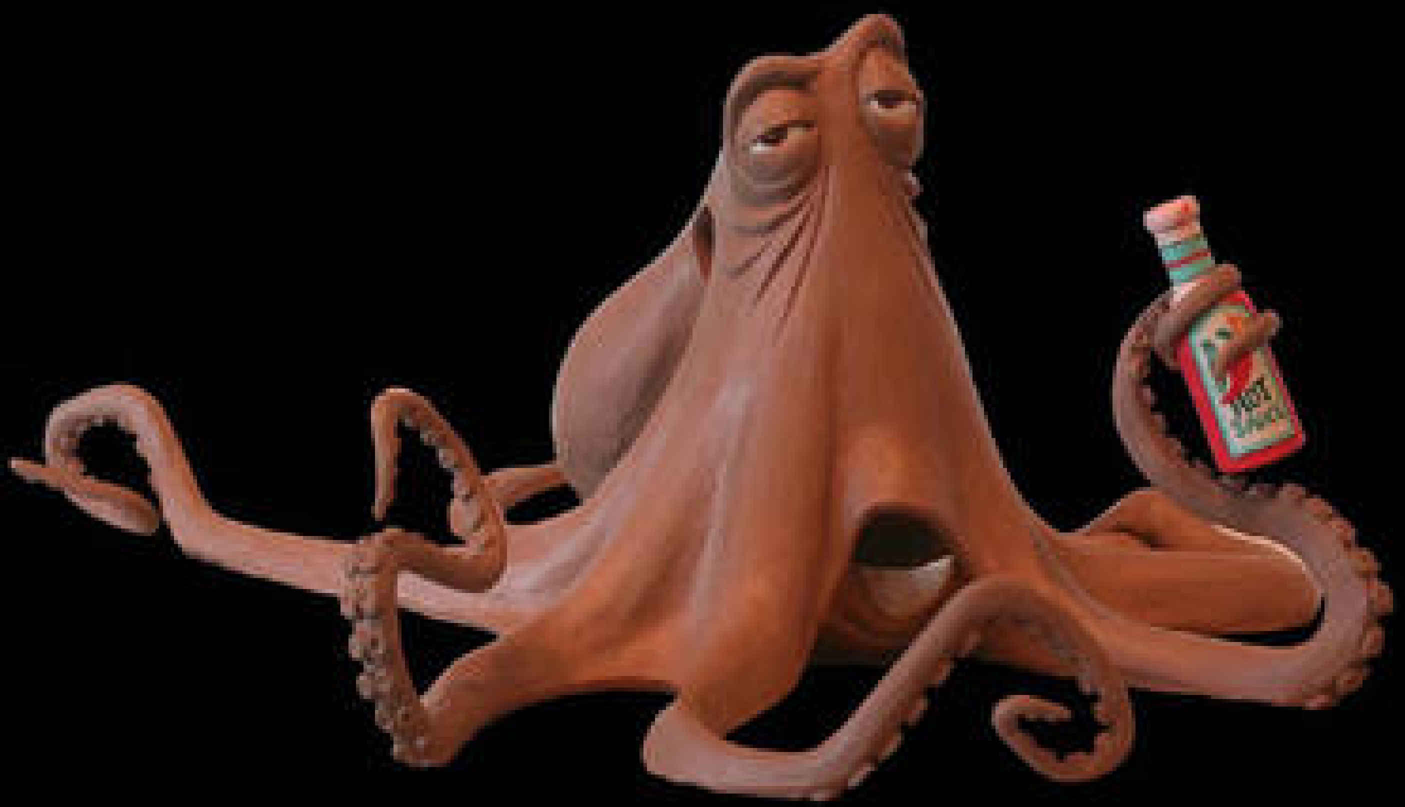
(opposite, top left)
ANDREW STANTON Marker

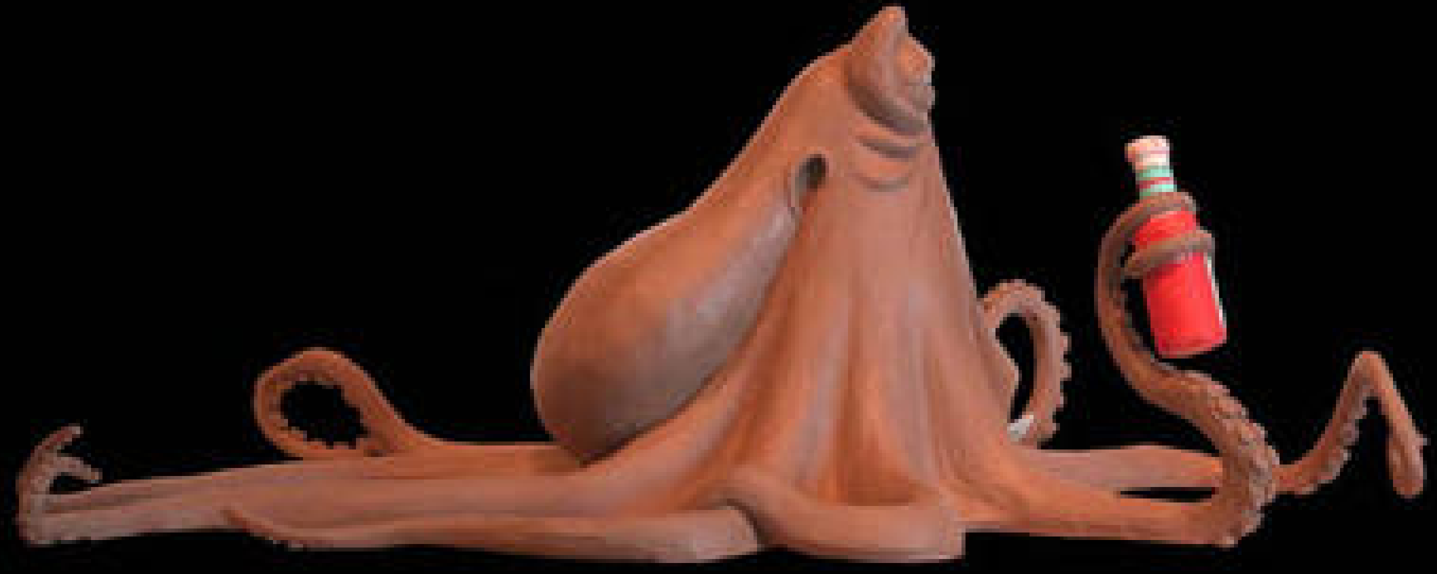
(opposite, top right)
JASON DEAMER Pen and colored pencil

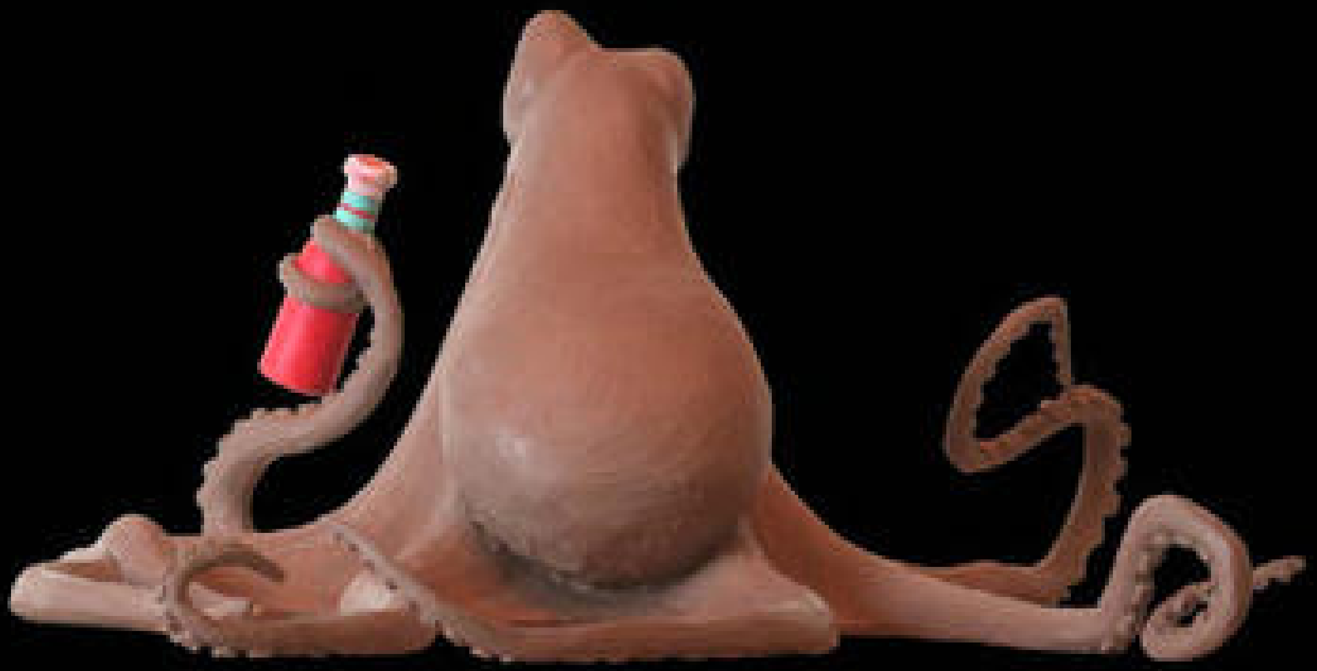
(opposite, bottom)
JASON DEAMER Digital painting





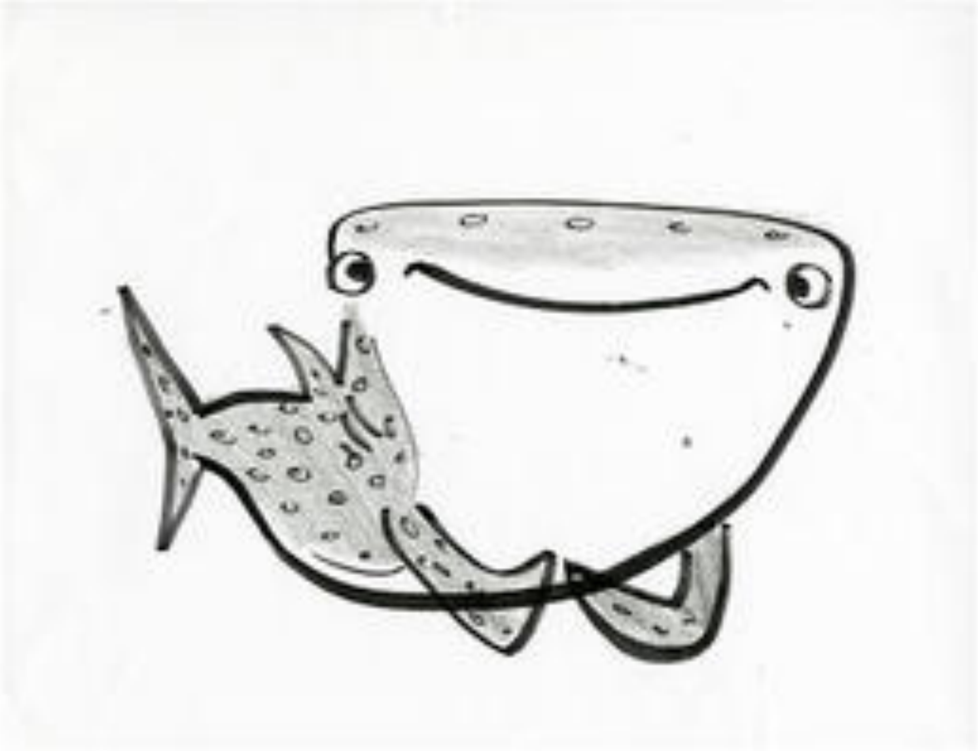


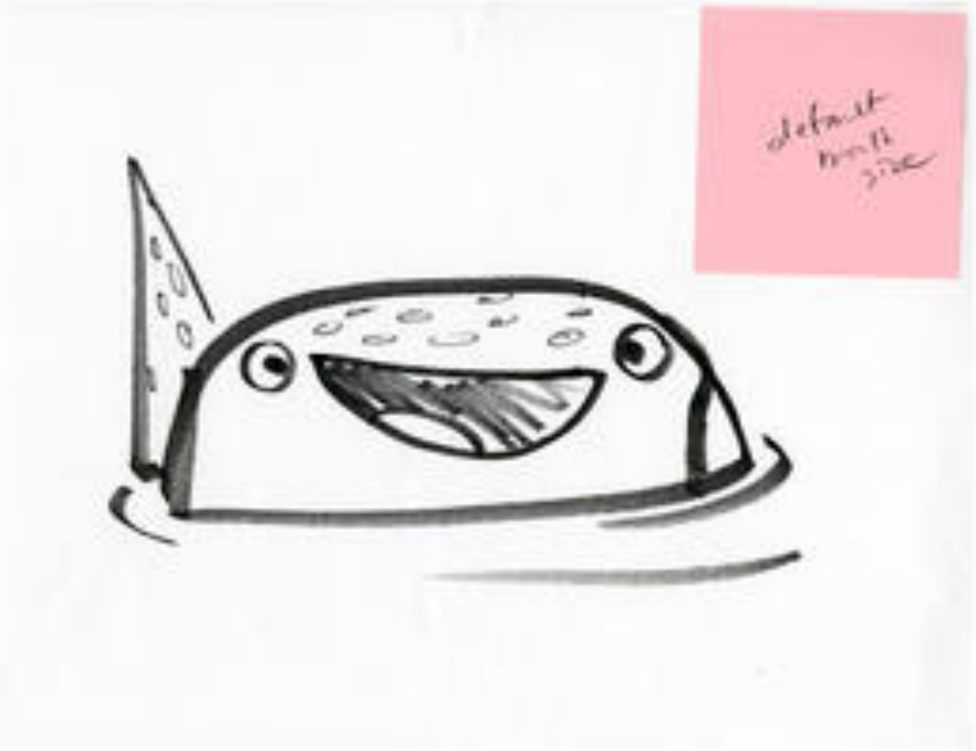


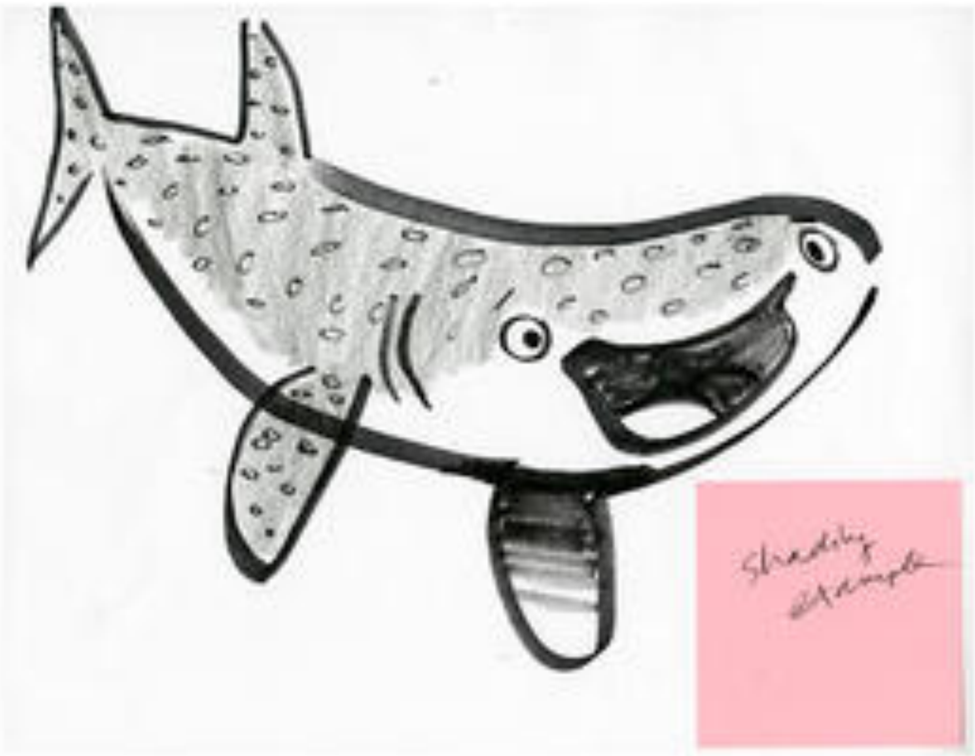


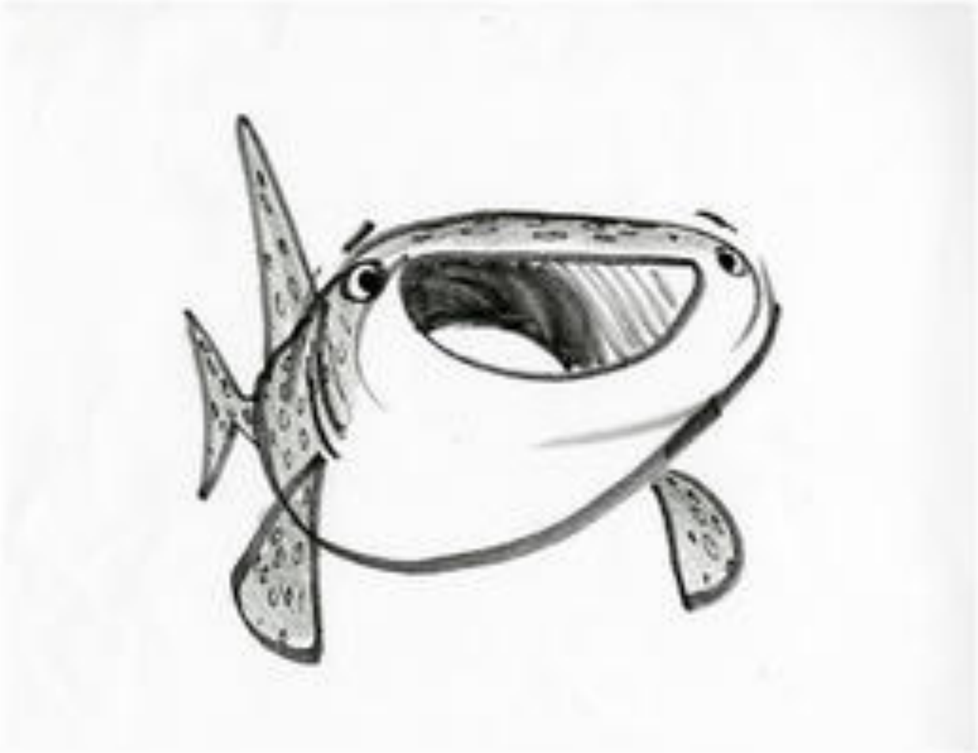
(this page) **GREG DYKSTRA** Clay

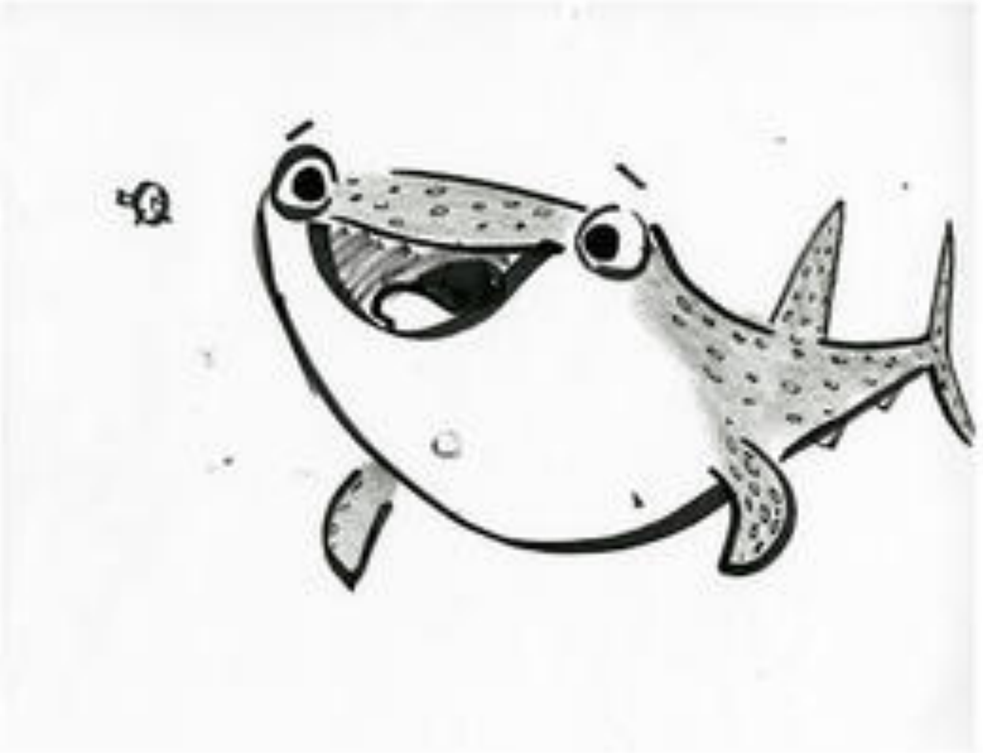
(opposite) **STEVE PILCHER** Digital painting

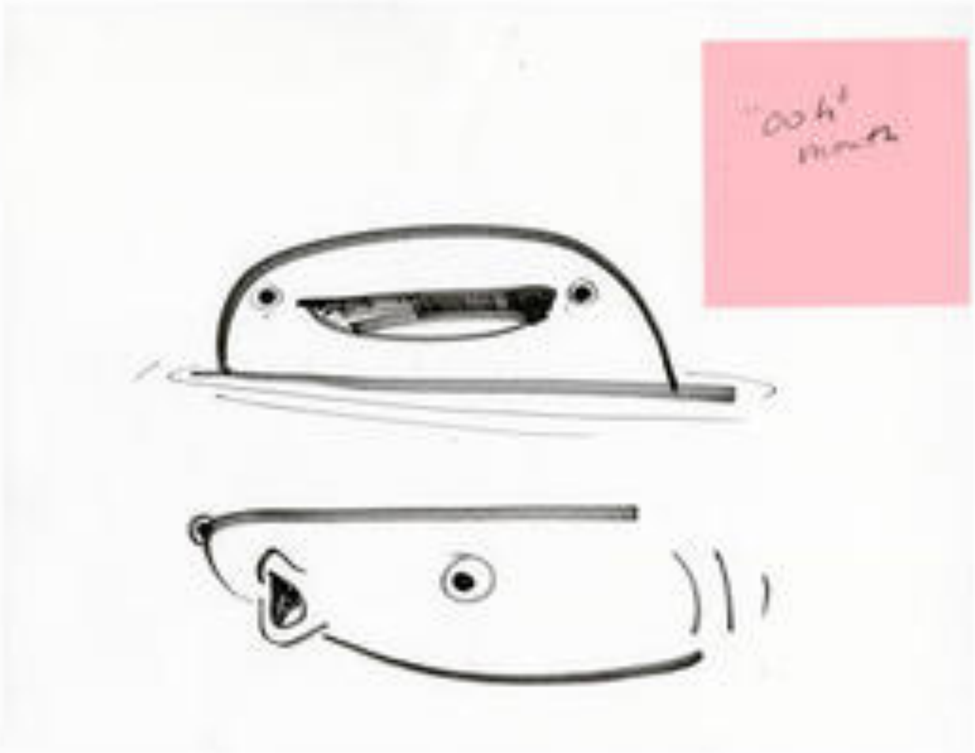


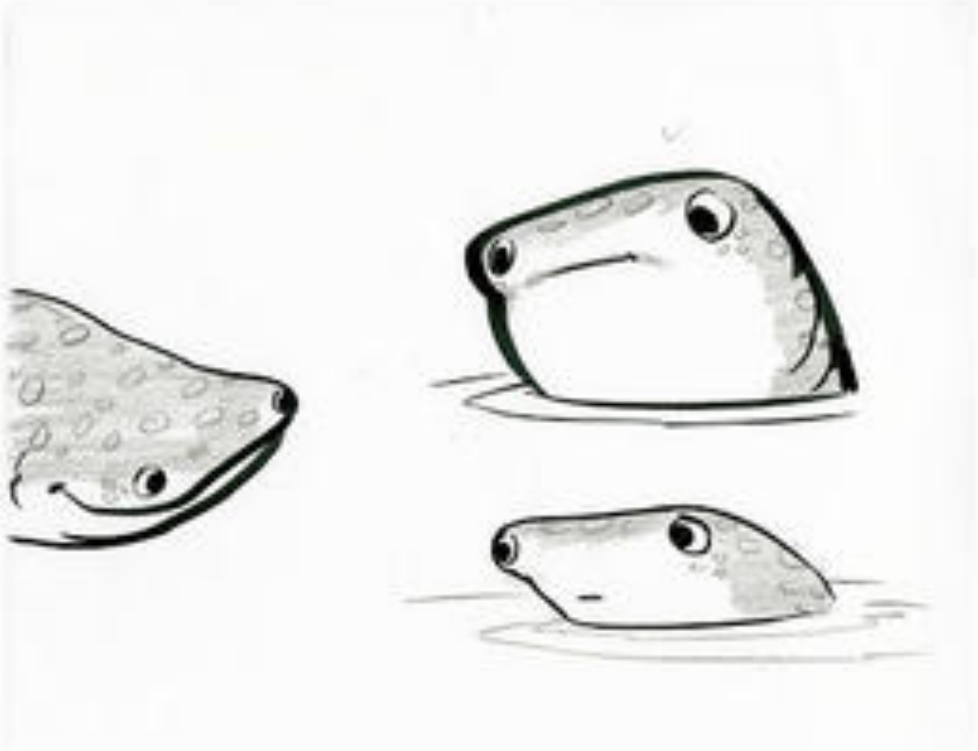

default mouth size

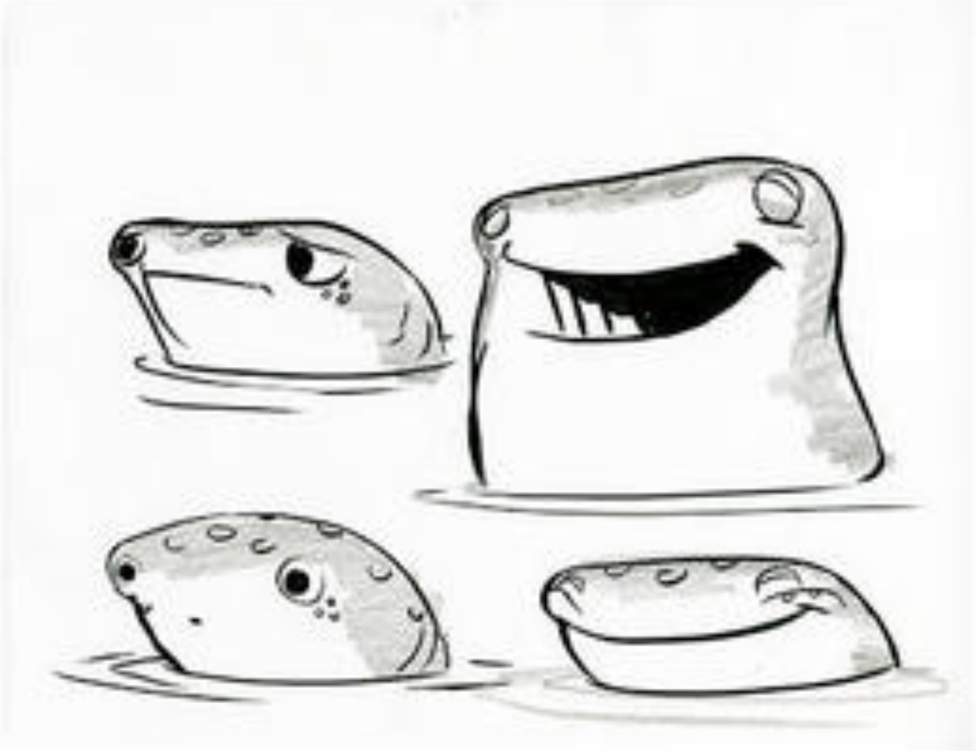

shading example

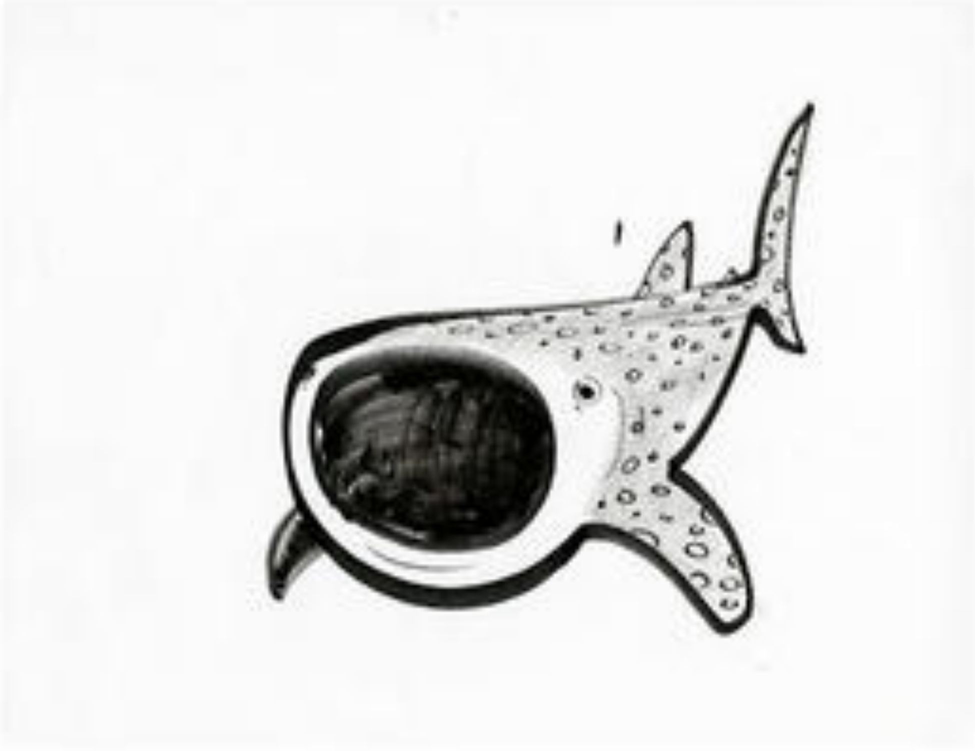


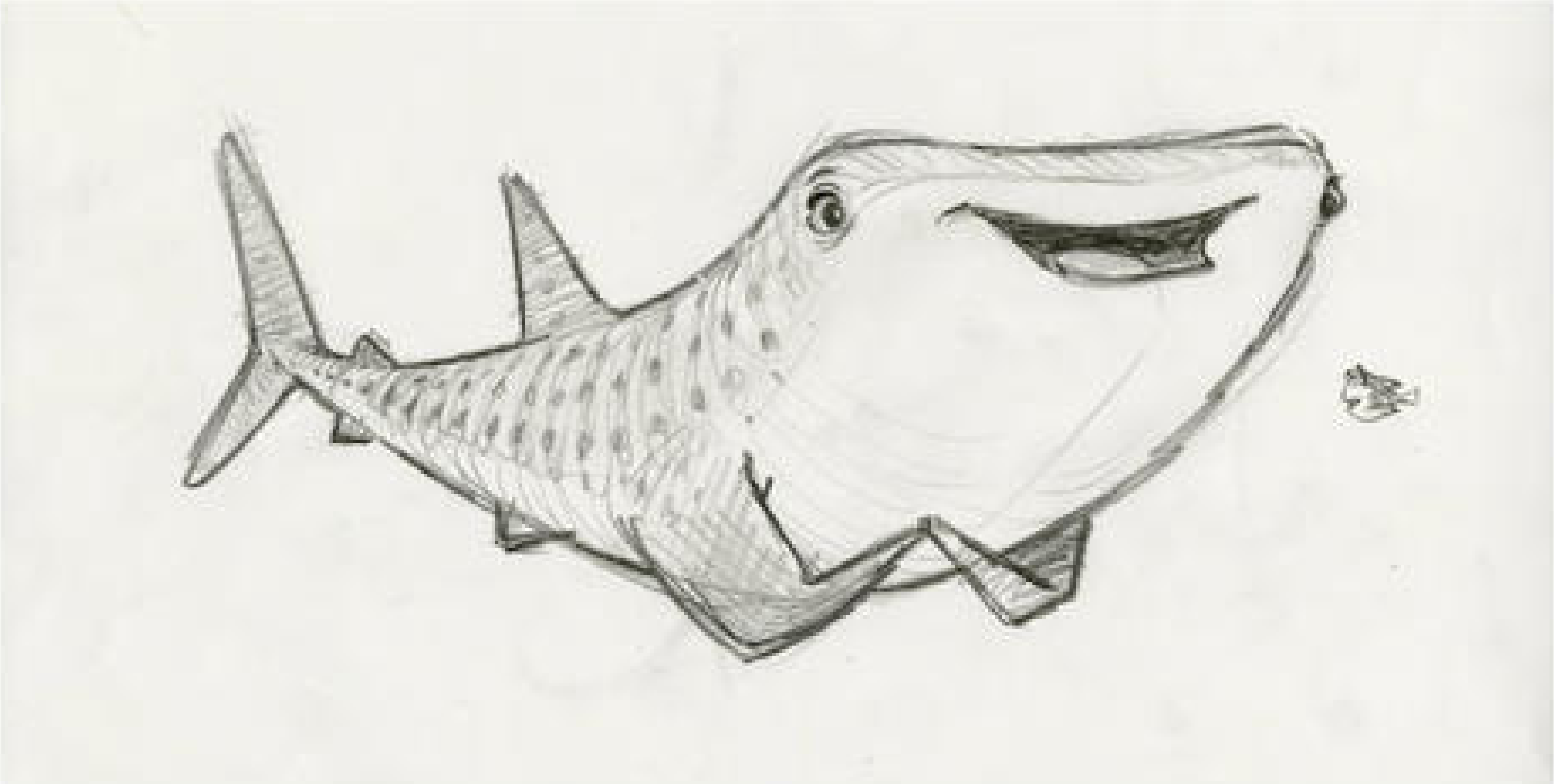



"ooh" mouth









DESTINY is a harmless whale shark whose poor eyesight makes her a nervous swimmer. She's a gentle creature with a huge toothless mouth that's all pillow-y and soft.

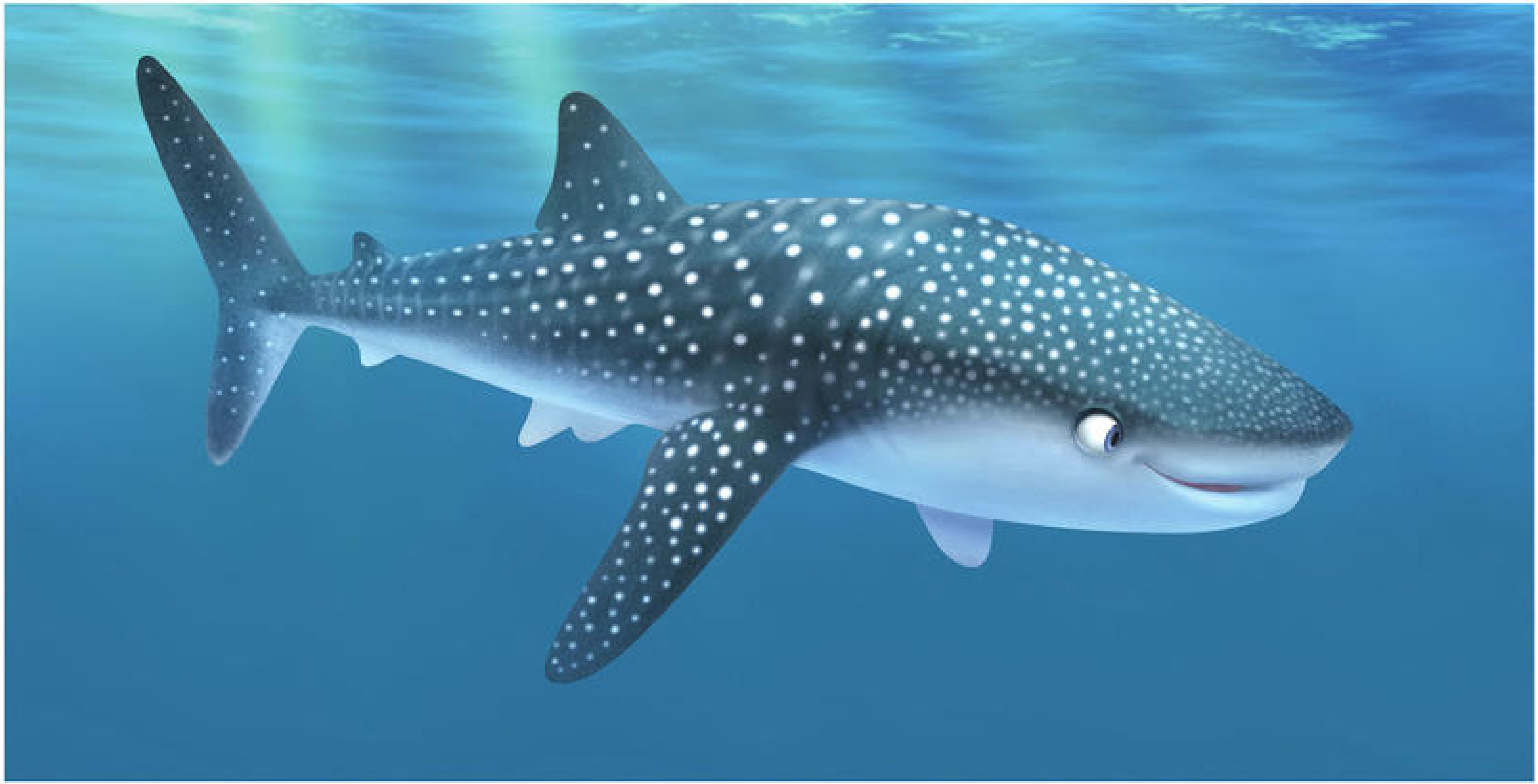
(left) **JASON DEAMER** Pencil

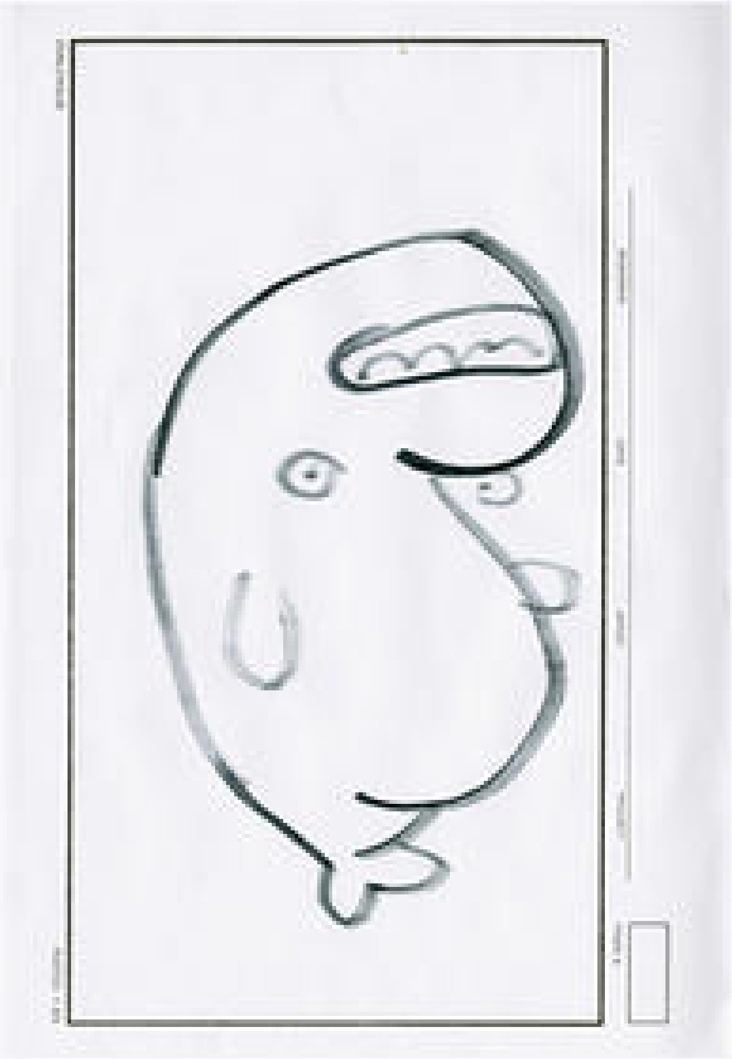
(below) **RONA LIU** Digital painting

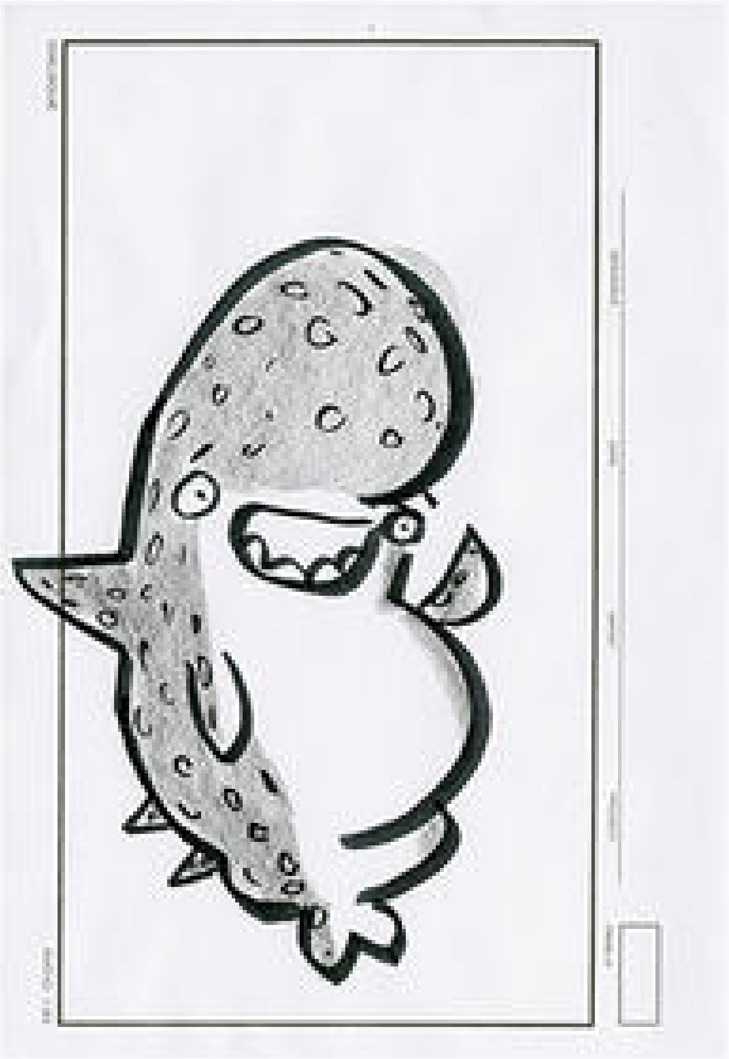
(opposite, top row, and middle row, left and center)
STANLEY MOORE Digital painting

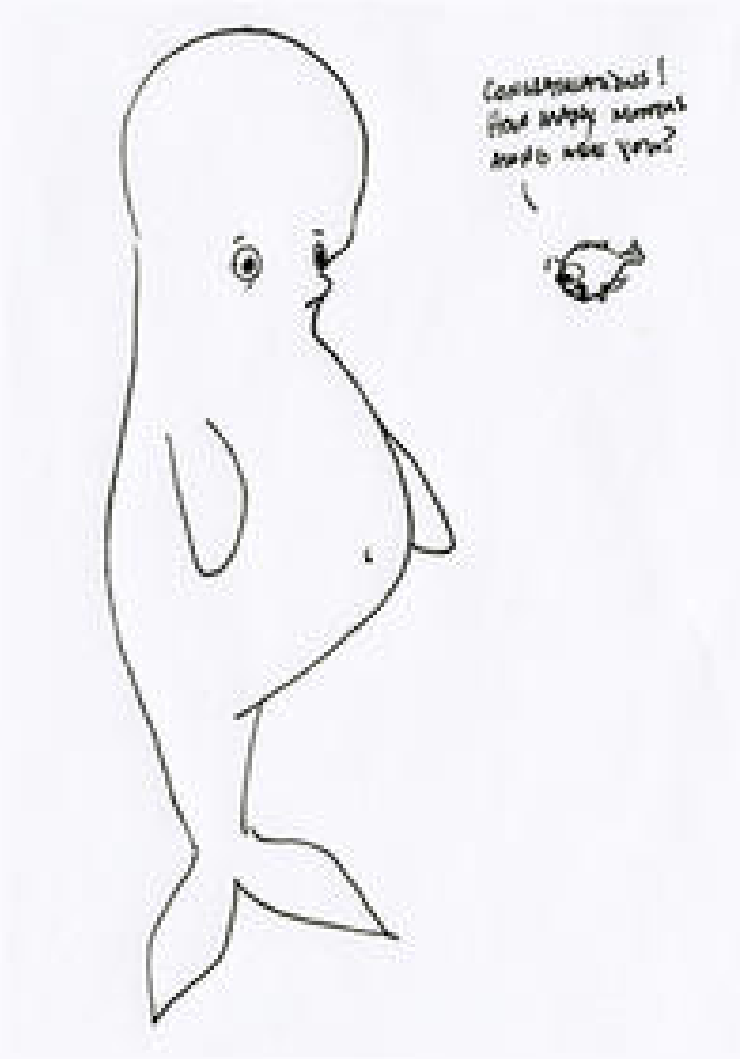
(opposite, middle row, right, and bottom row, right)
ALEX WOO Digital painting

(opposite, bottom row, left and center)
BRIAN KALIN O'CONNELL Digital painting





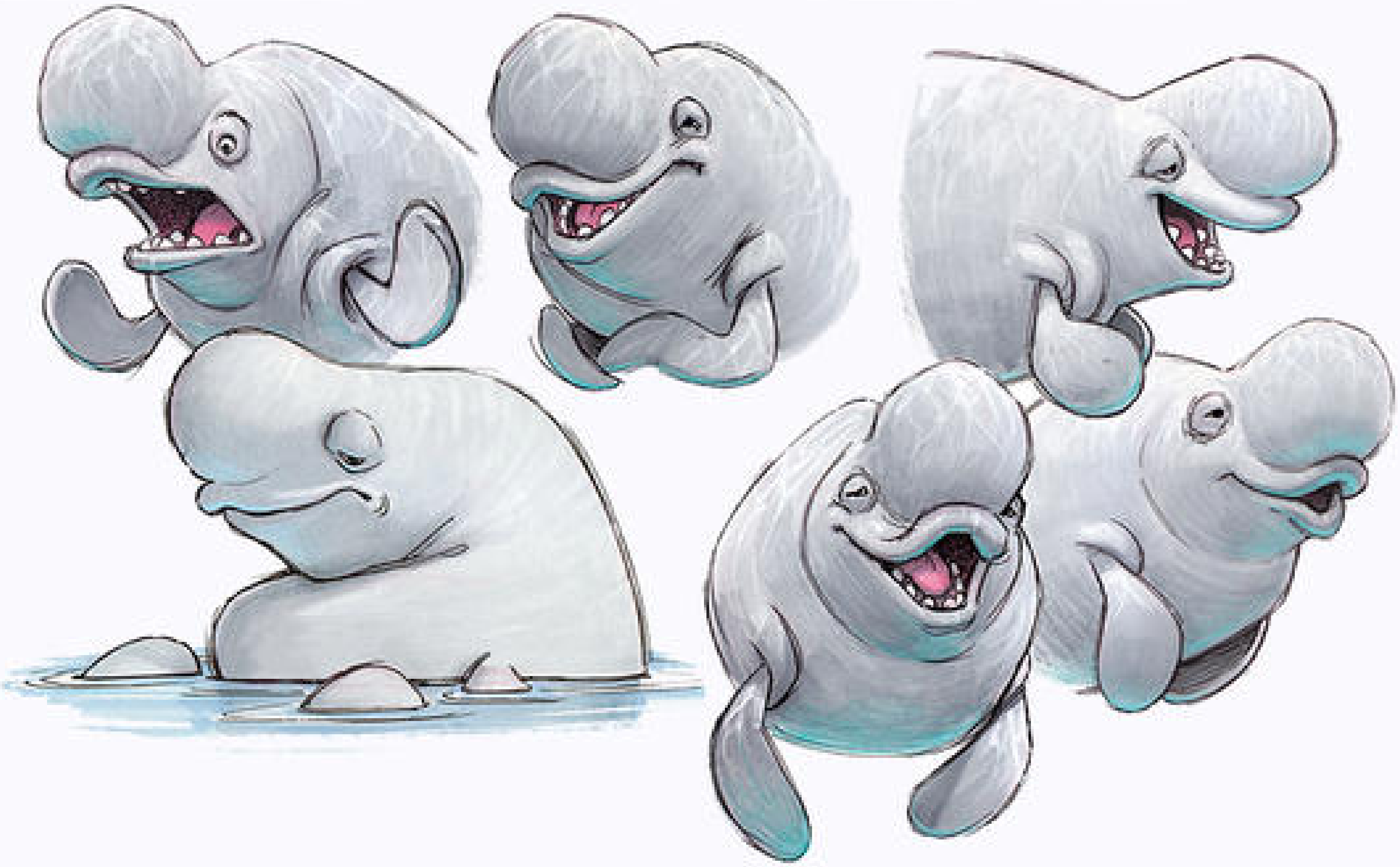


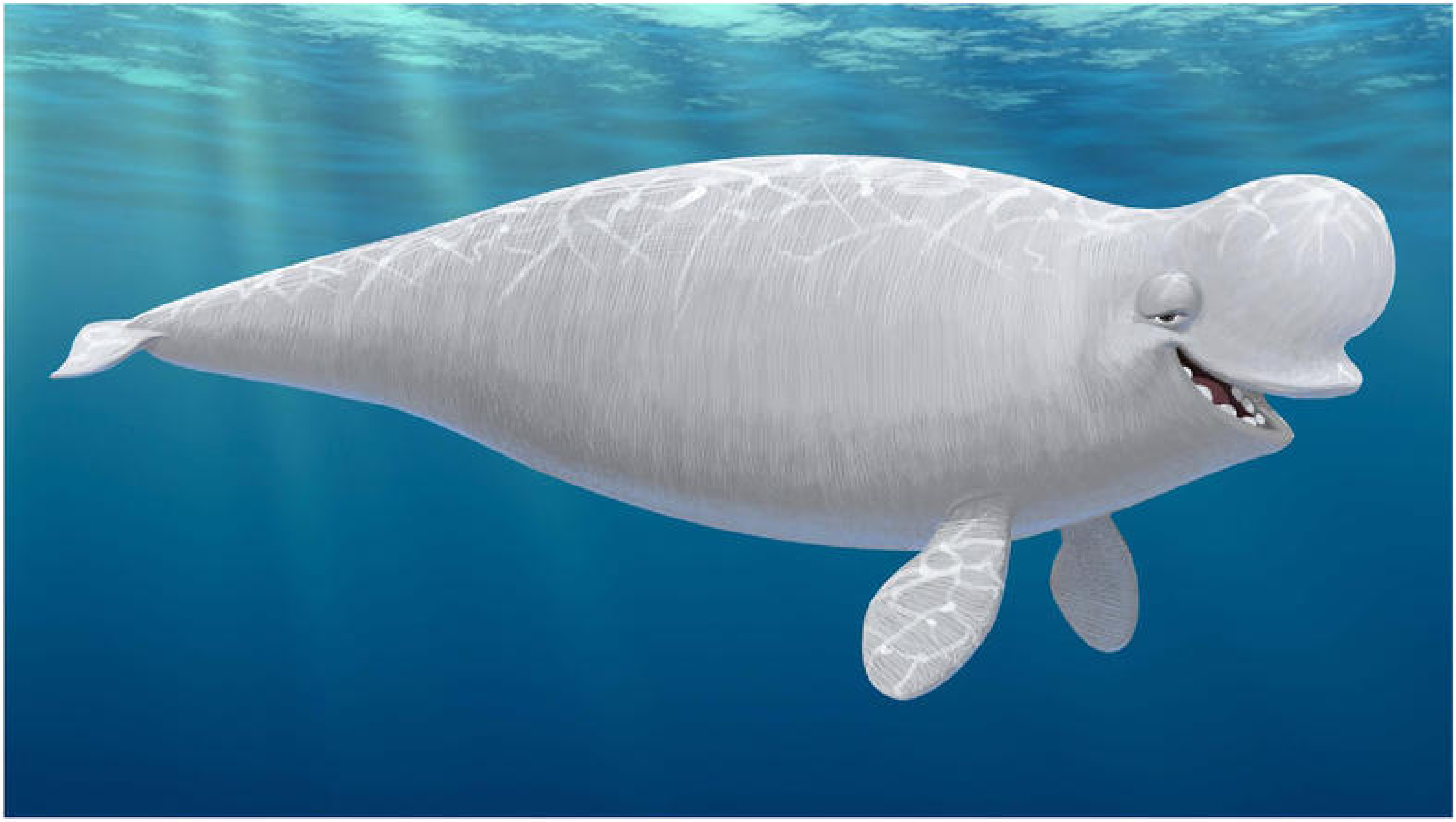


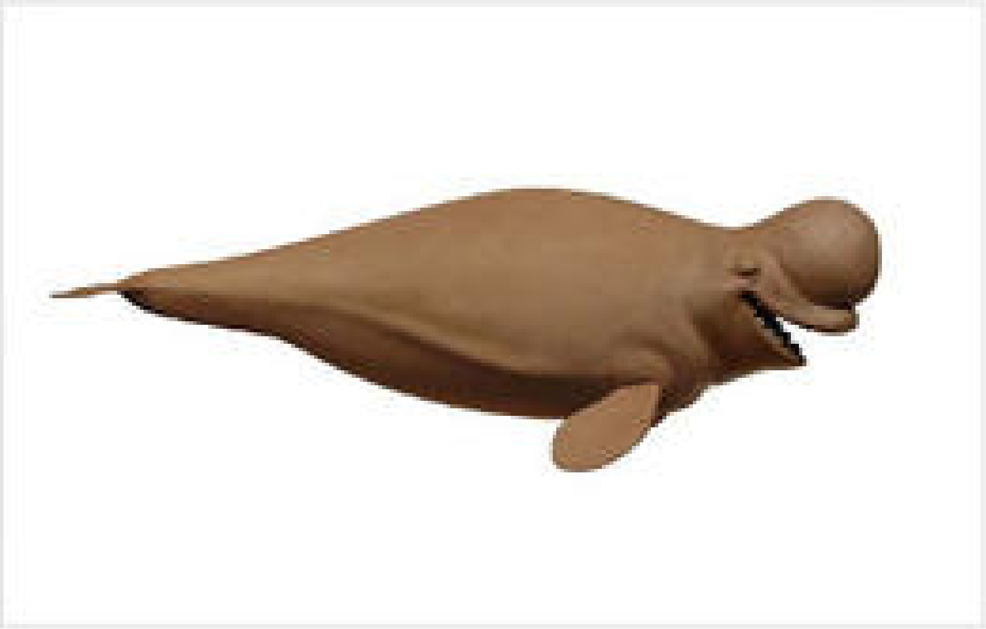
CONGRATULATIONS! HOW MANY MONTHS ALONG ARE YOU?

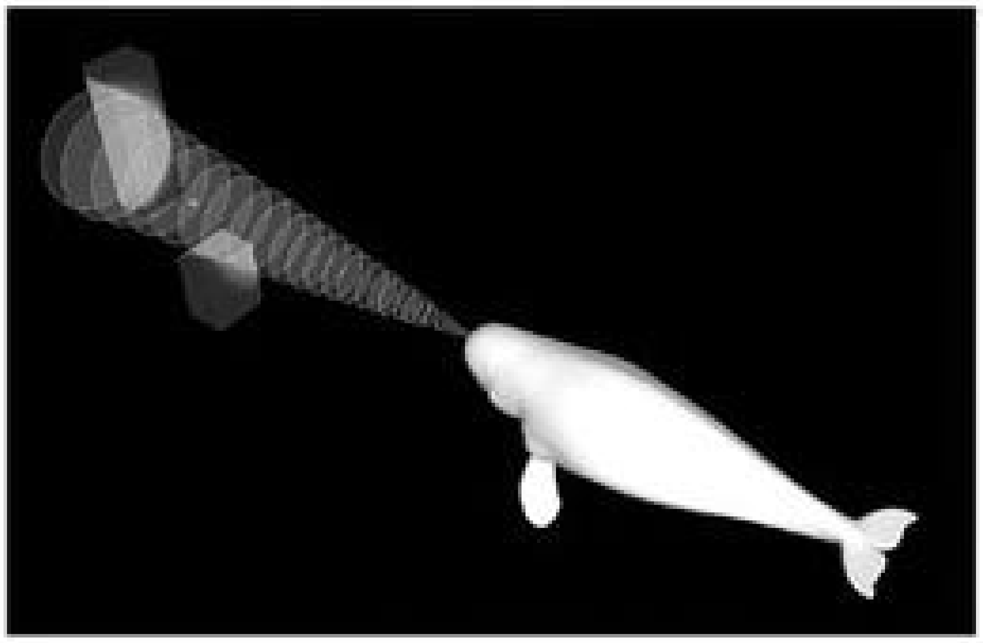
BAILEY is like a large white dumpling. He's a white beluga whale with an untapped echolocation skill. He's made of round and soft shapes—very curvilinear—and he has a huggable personality.

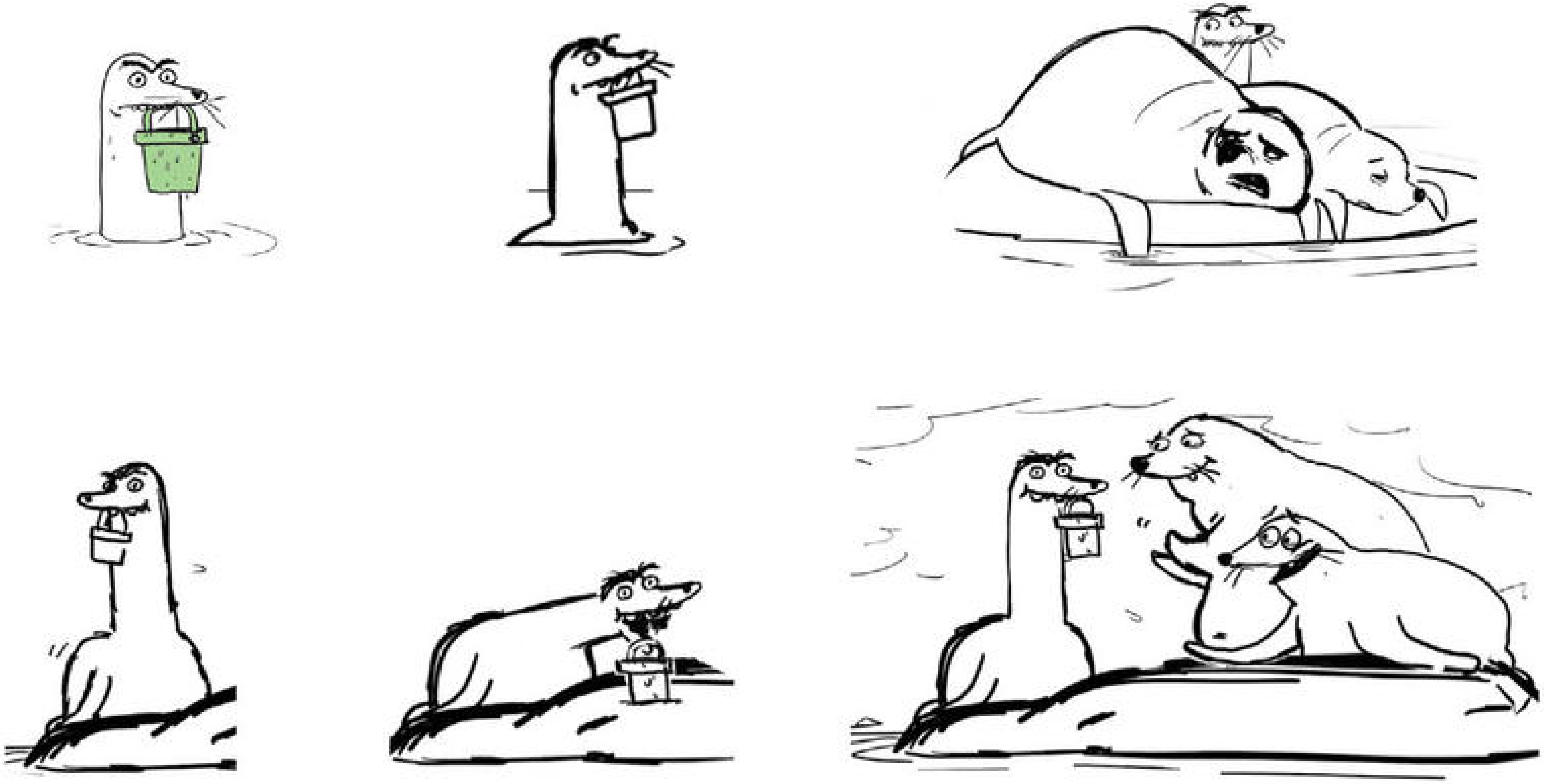
(top row, left and center)
STANLEY MOORE Marker and pencil
(top row, right) **ALEX WOO** Marker
(right) **JASON DEAMER** pen and colored pencil
(opposite, top)
JASON DEAMER Digital painting
(opposite, bottom left)
JEROME RANFT Clay
(opposite, bottom center)
STEVE PILCHER Digital painting
(opposite, bottom right)
STEVE PILCHER Digital

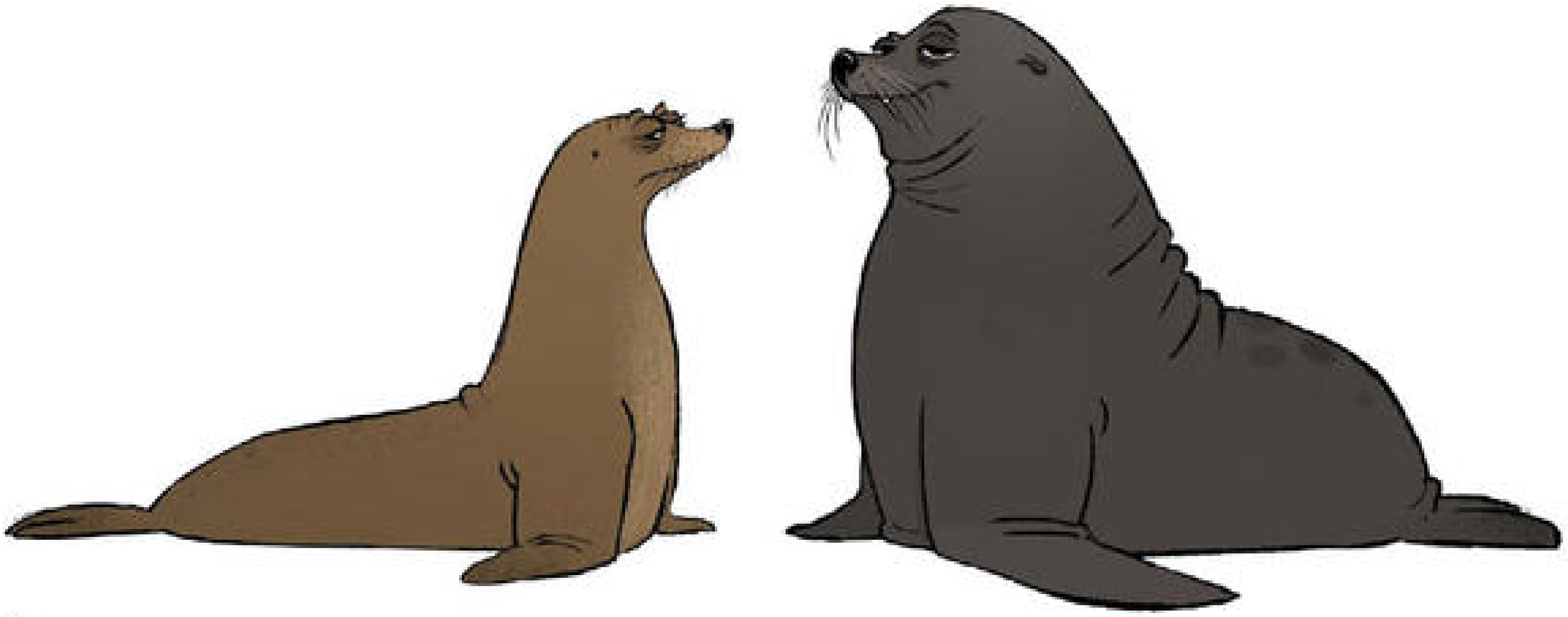












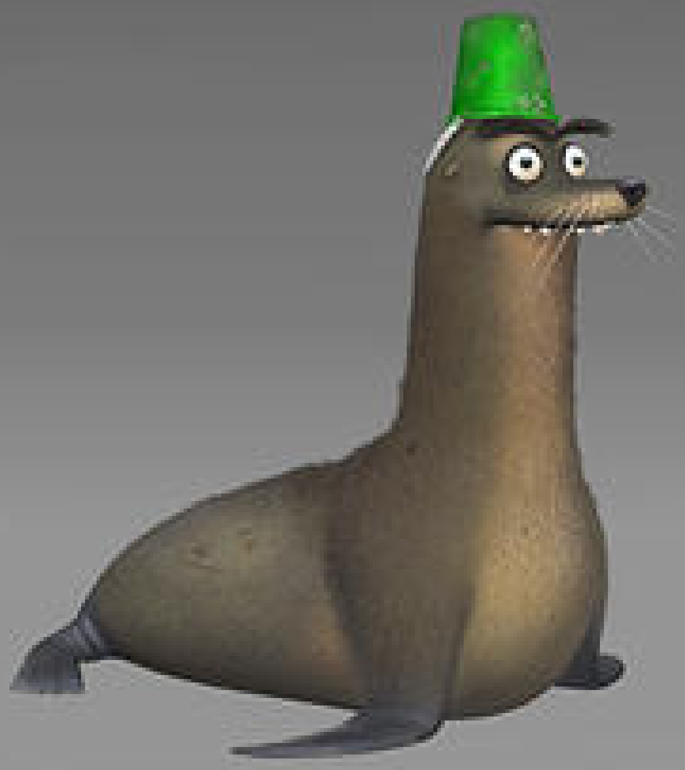
(top and middle rows)
TREVOR JIMENEZ Digital painting

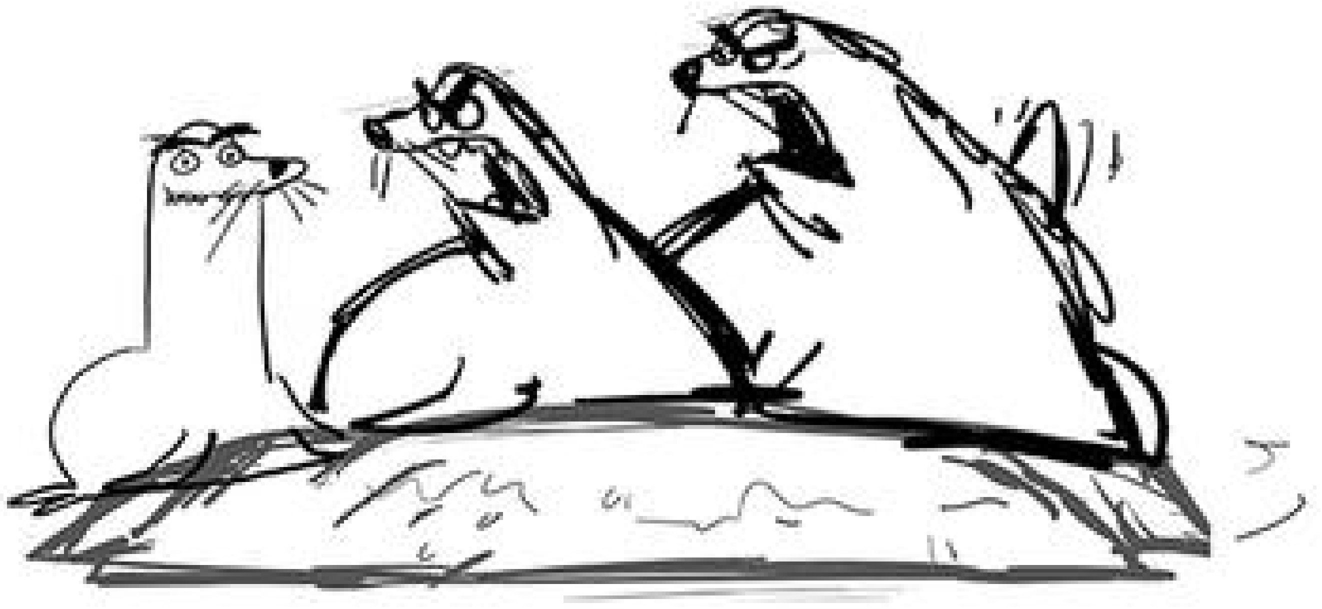
(bottom) **JASON DEAMER** Digital painting

(opposite, top left)
STEVE PILCHER Digital painting

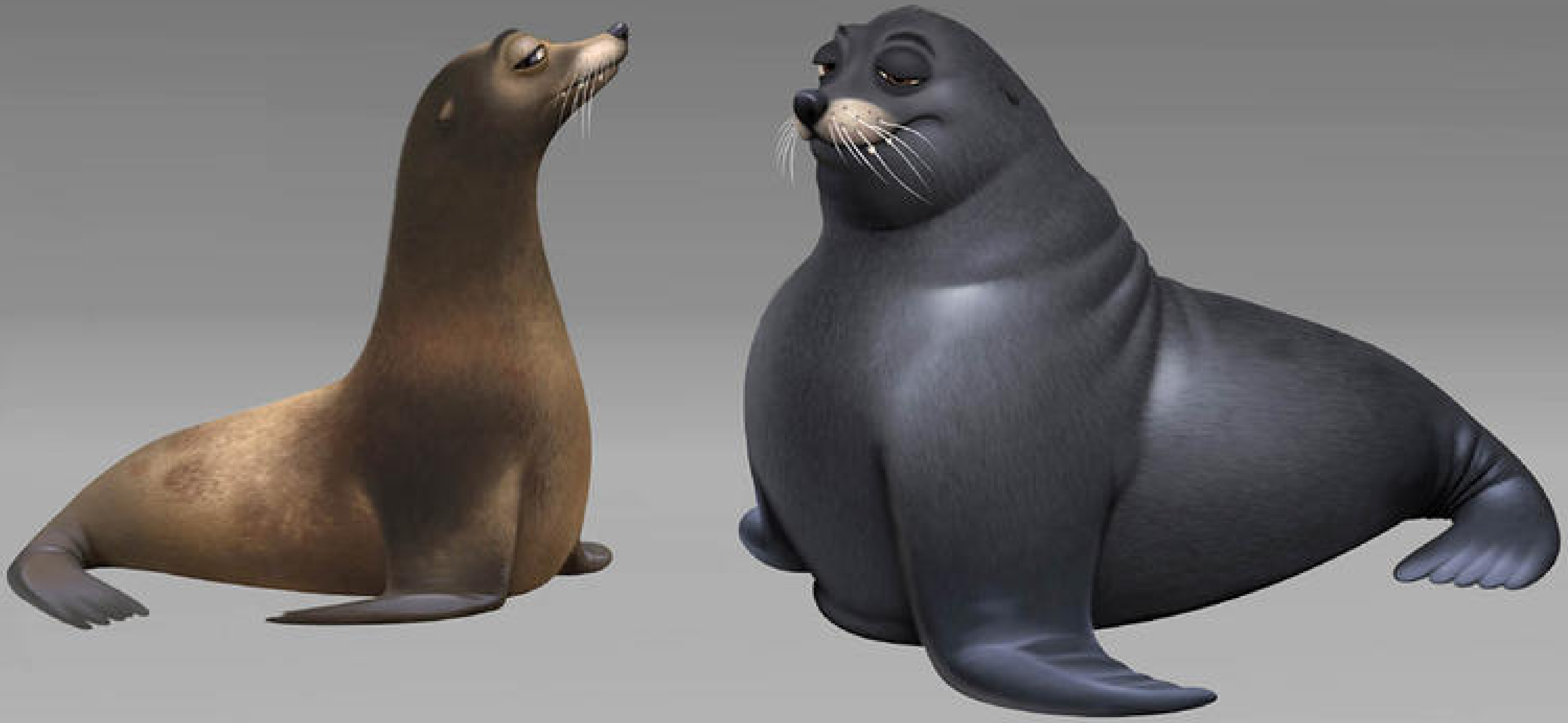
(opposite, top right)
TREVOR JIMENEZ Digital painting

(opposite, bottom)
STEVE PILCHER Digital painting





The **SEA LIONS** are great comedians in the film. Fluke and Rudder are large and lazy with a surly and sarcastic edge. Gerald is the runt of the litter and is a little odd. We like to think of backstories for our characters and for him it centered around his bucket. He really likes his bucket and all he wants is to get on the rock with Fluke and Rudder. But Fluke and Rudder won't share it with him.

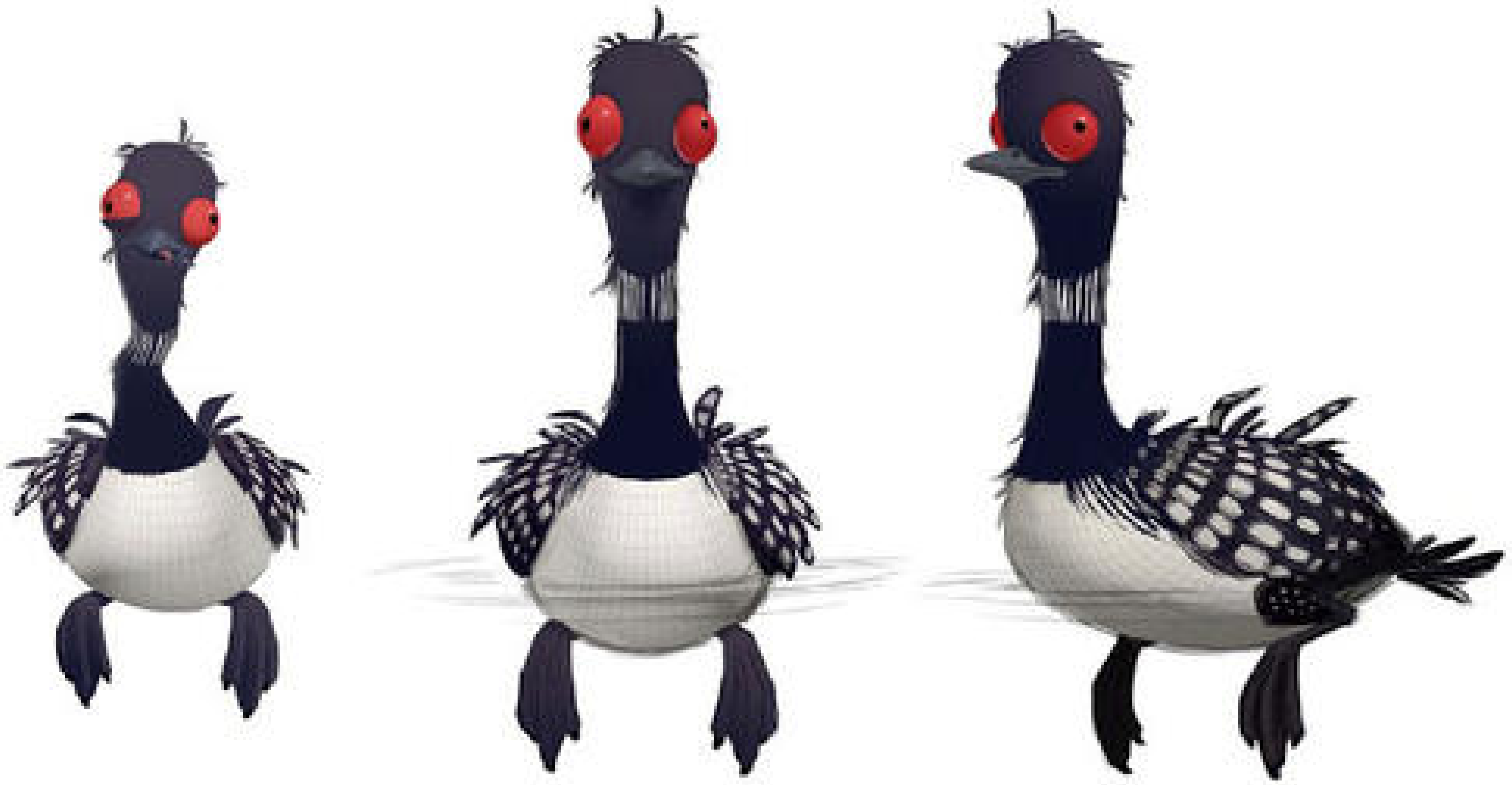


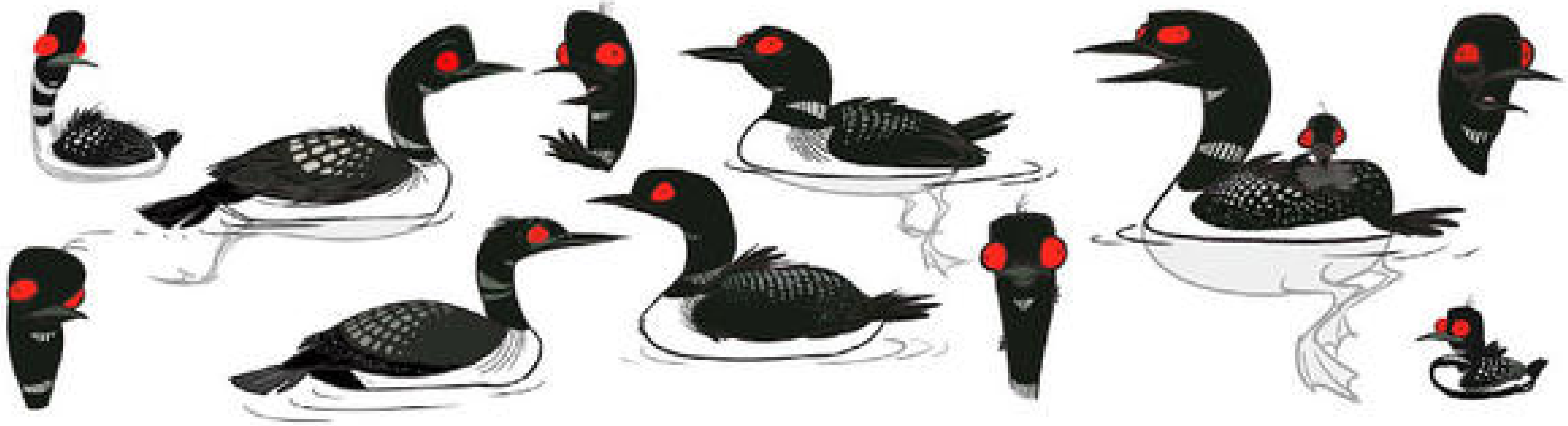
BECKY the loon is also a little odd. She's a perfect example of "don't judge a bird by its feathers." She's a bit rough around the edges—kind of disheveled—but she is actually fairly functional. As Marlin and Nemo learn, if you stick with her, she'll get you where you need to go, even if she doesn't do things in the most straightforward way.

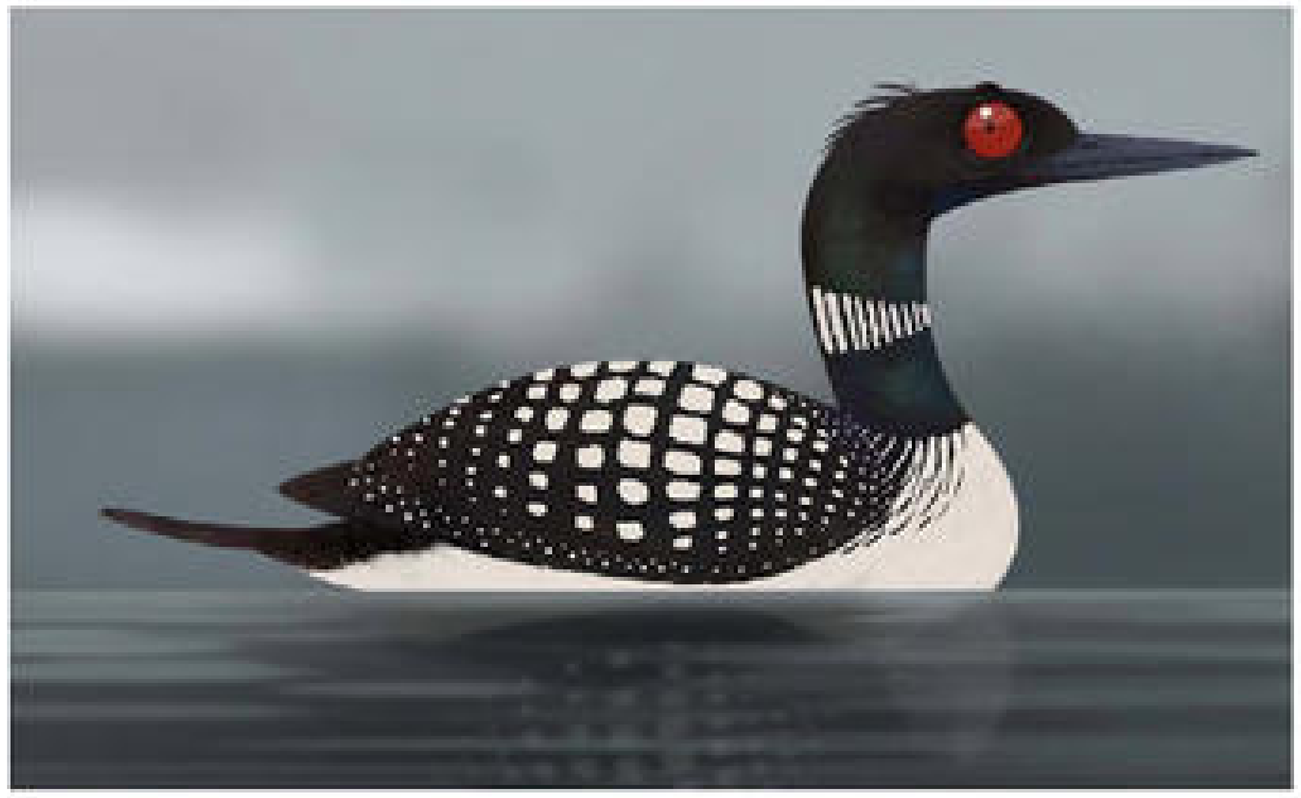
(top row) **JASON DEAMER** Digital painting

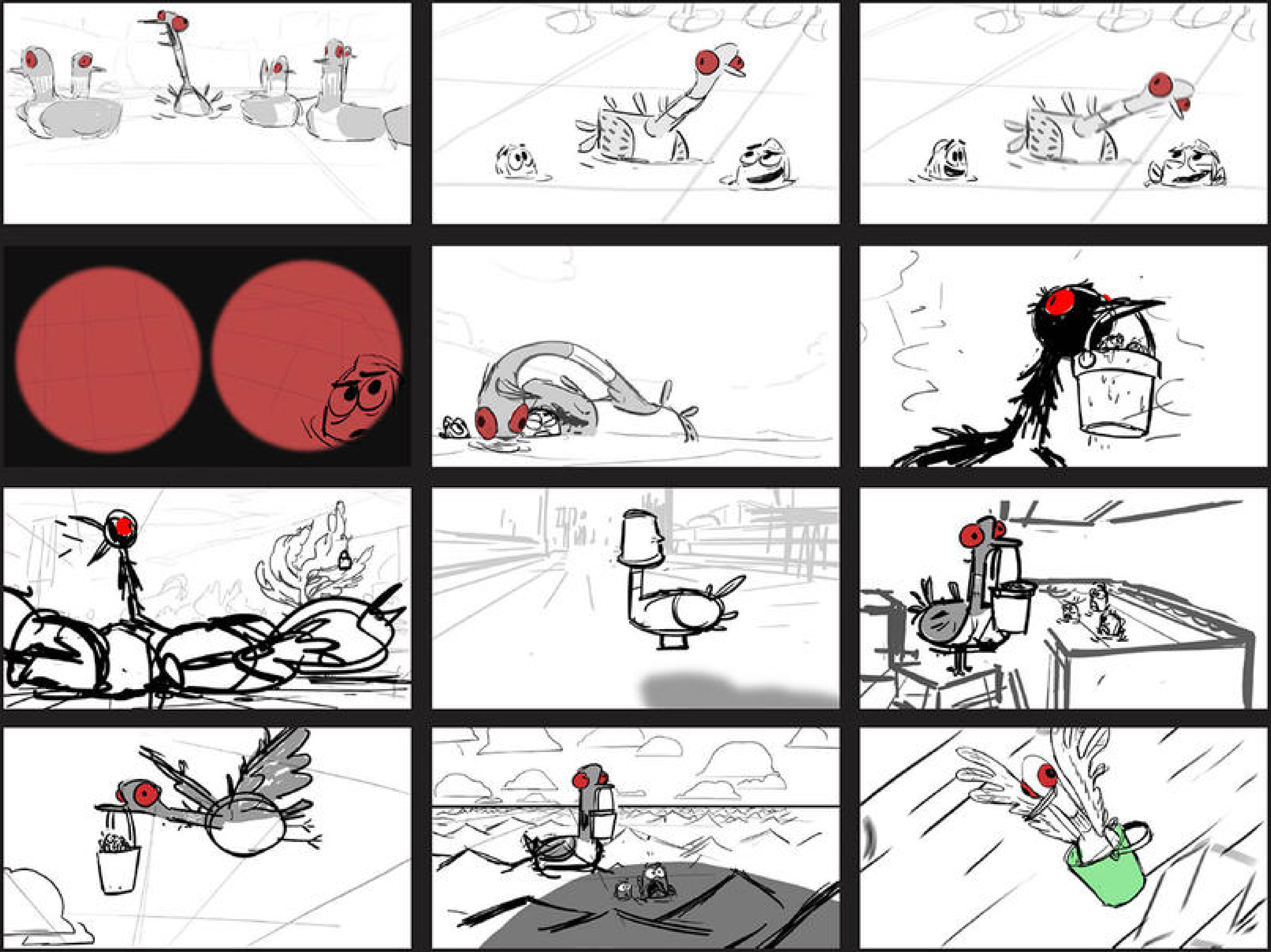
(middle row) **MARCELINE GAGNON-TANGUAY** Digital painting

(bottom) **RONA LIU** Digital painting

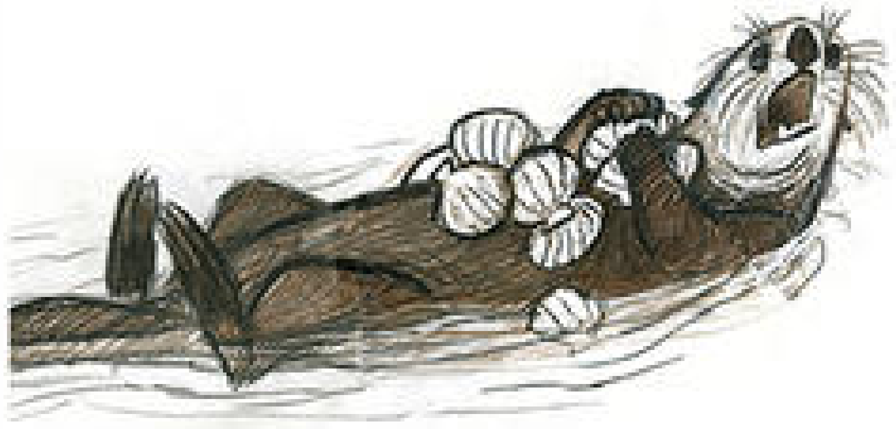


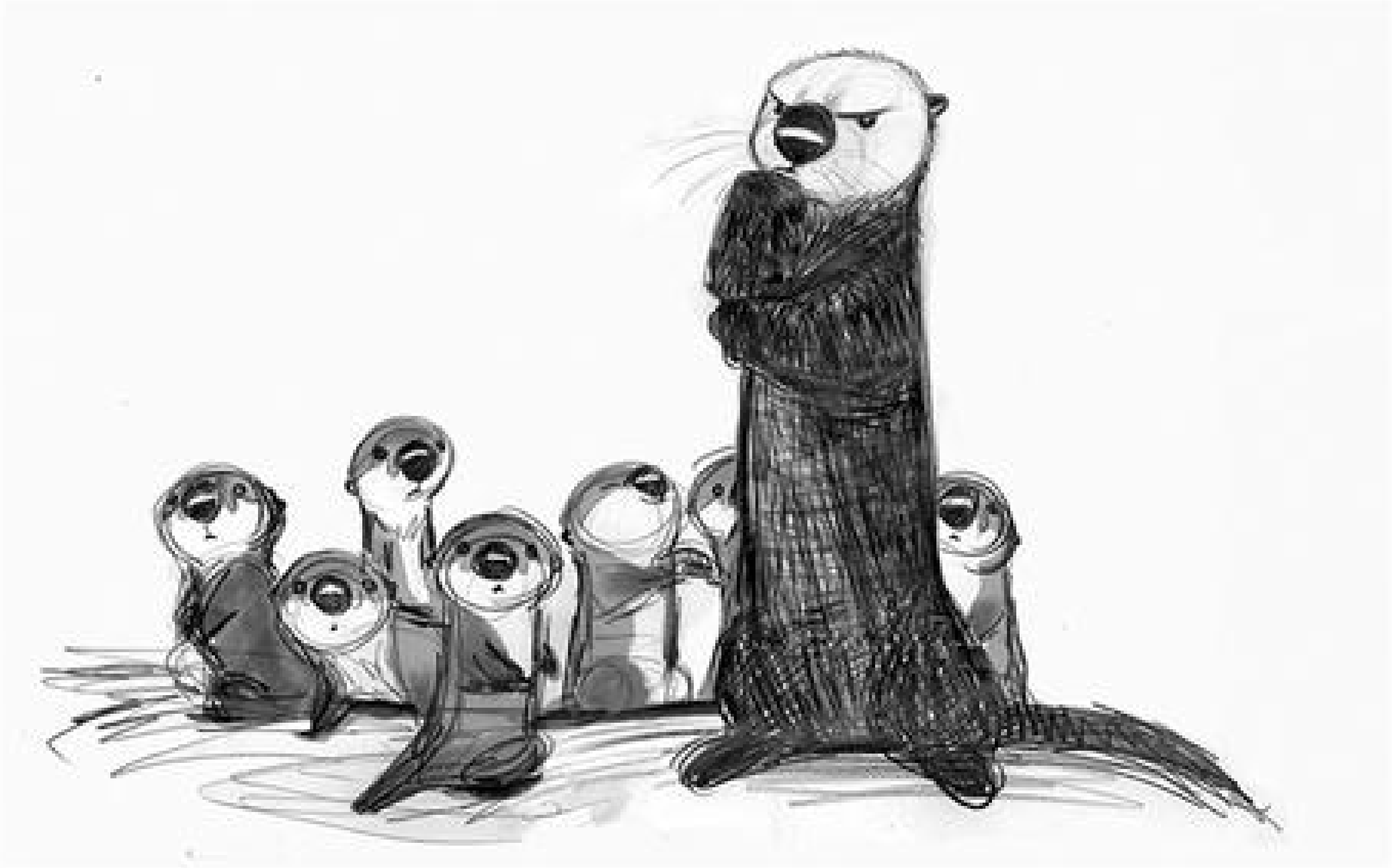


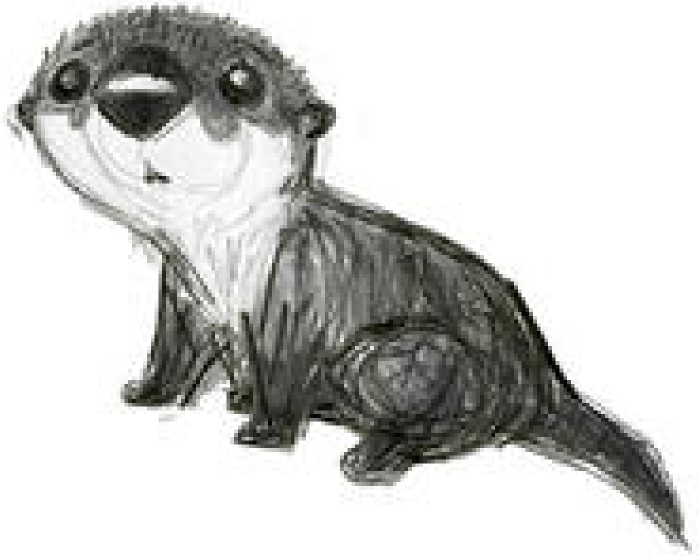


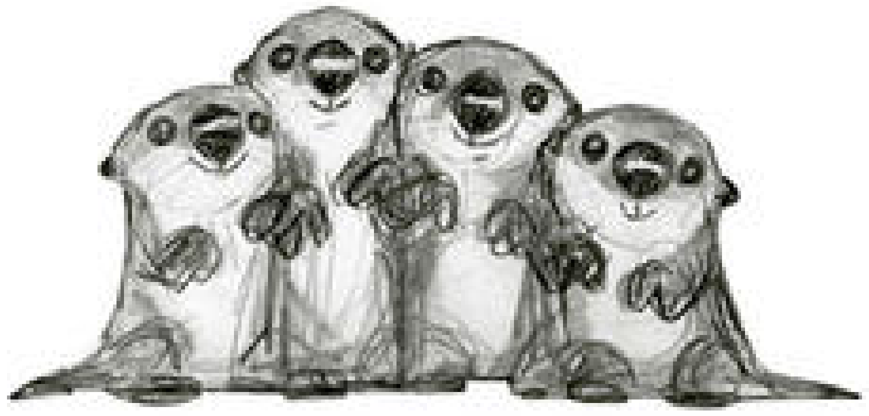


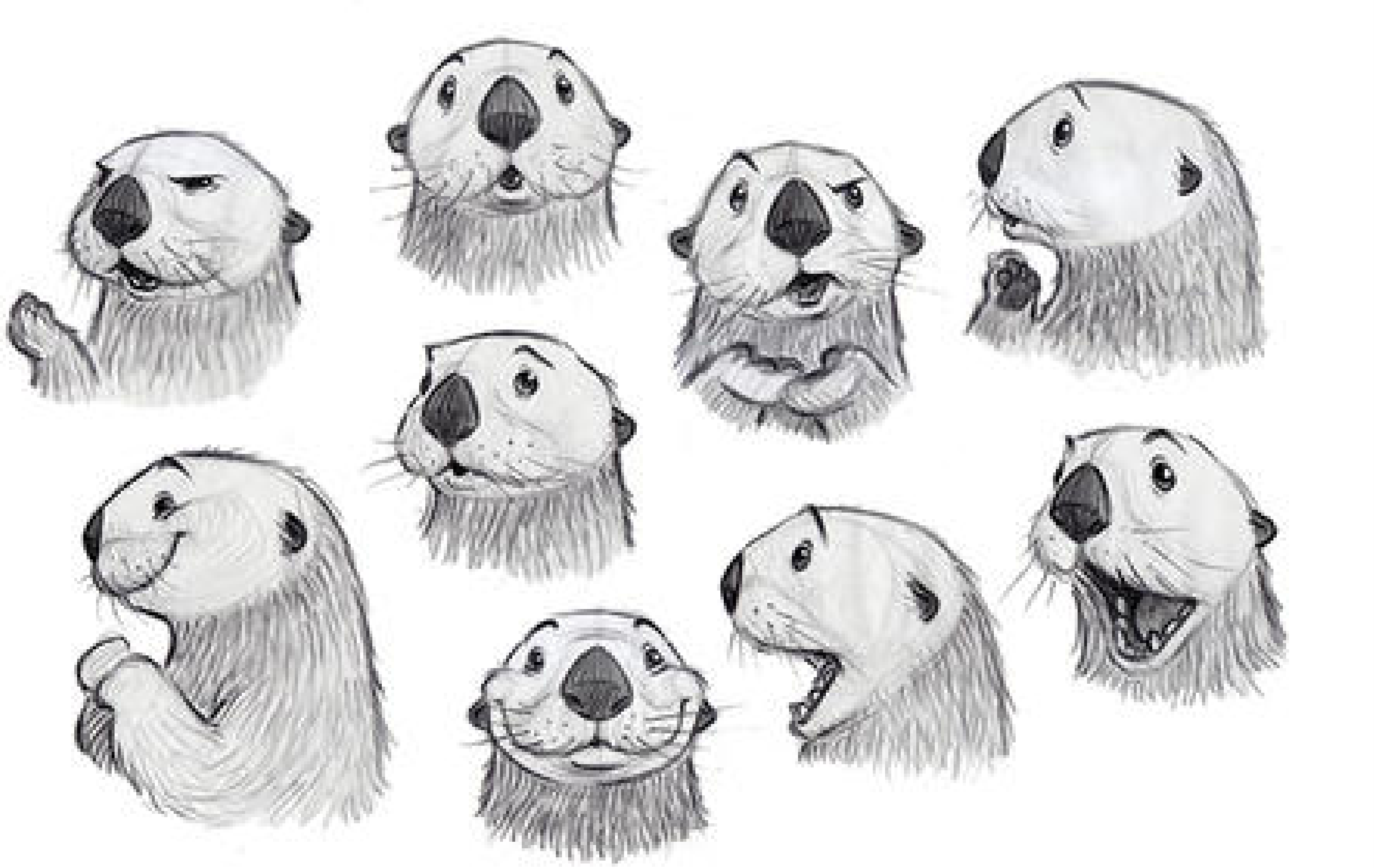
MAX BRACE, TREVOR JIMENEZ, VLADIMIR KOOPERMAN, STANLEY MOORE Digital painting

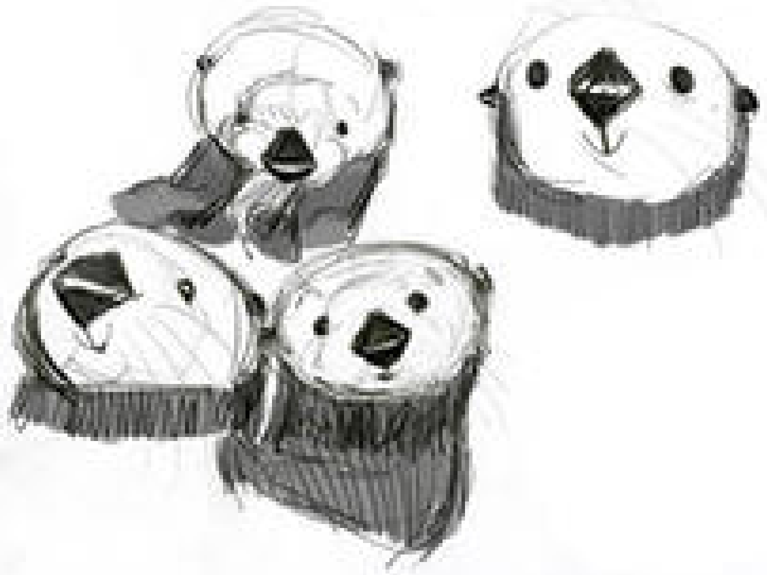


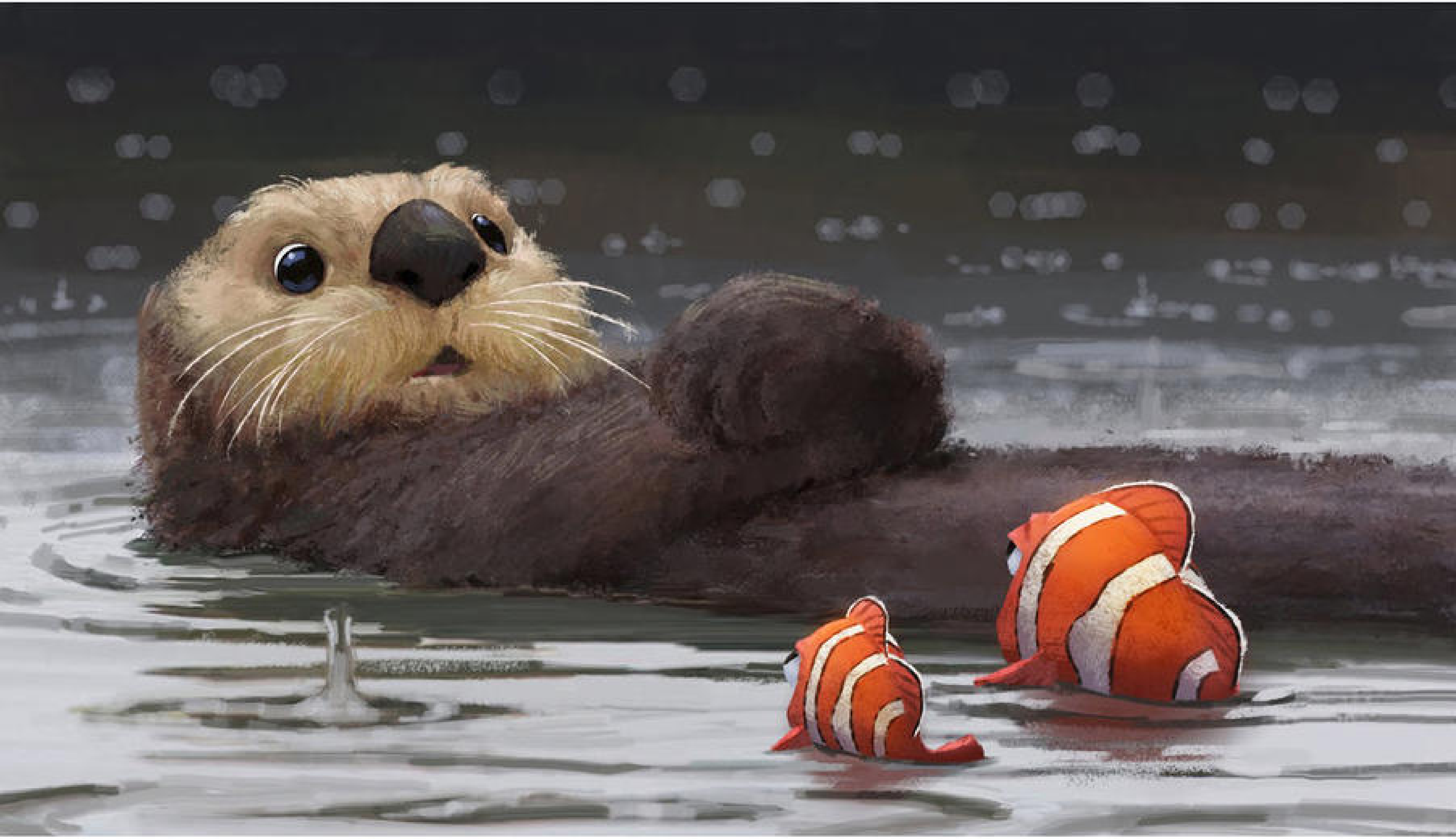






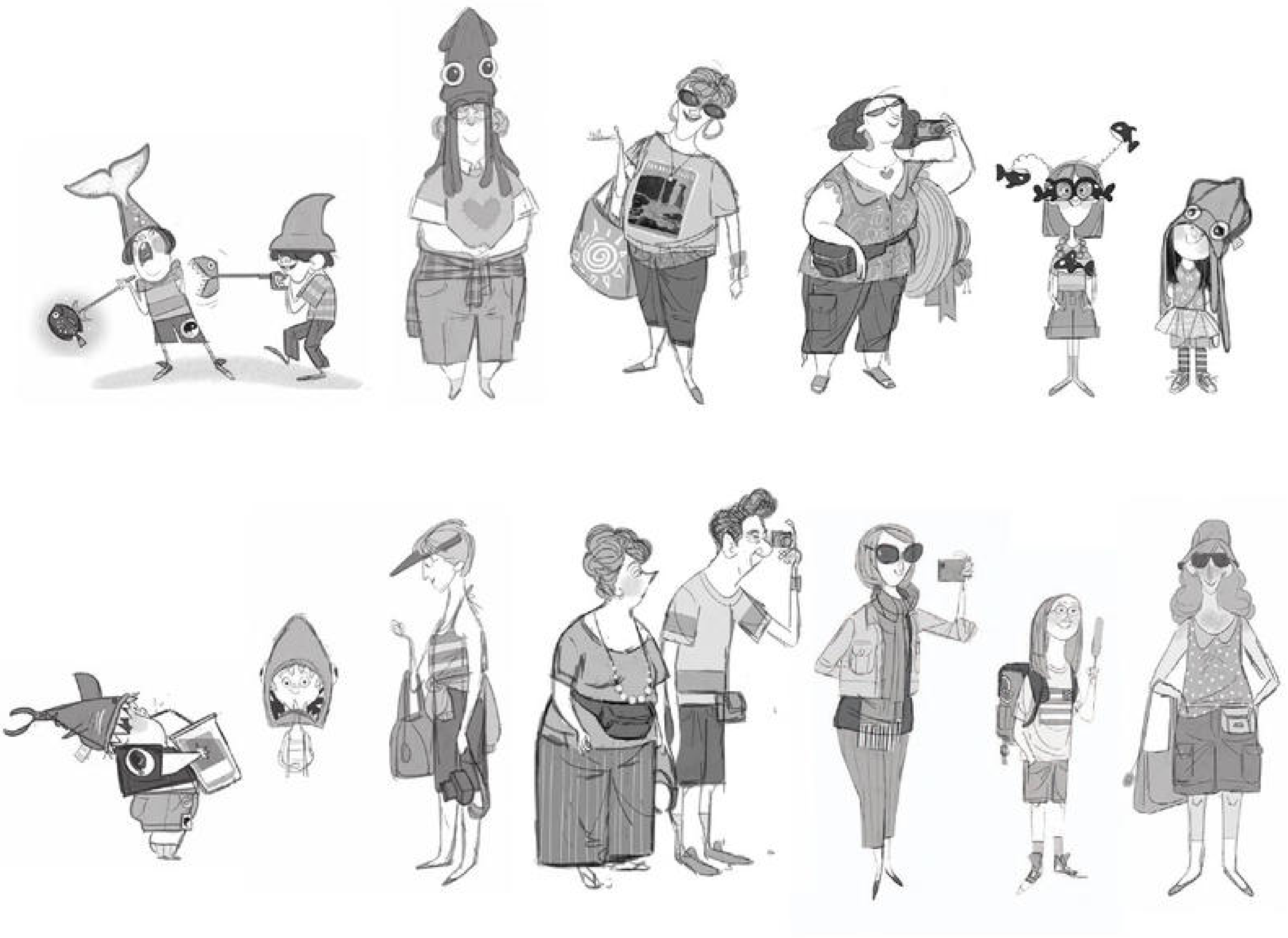




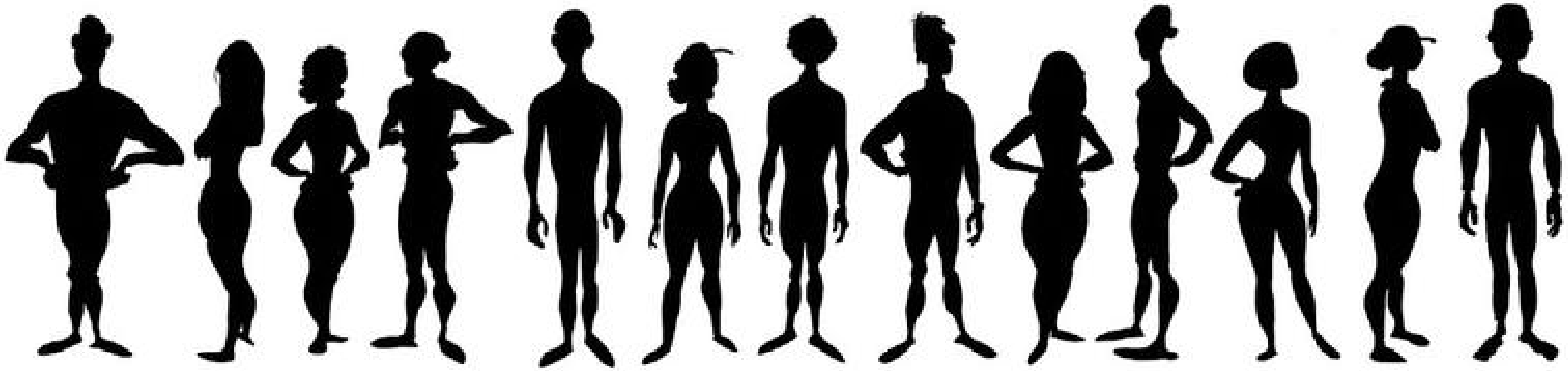


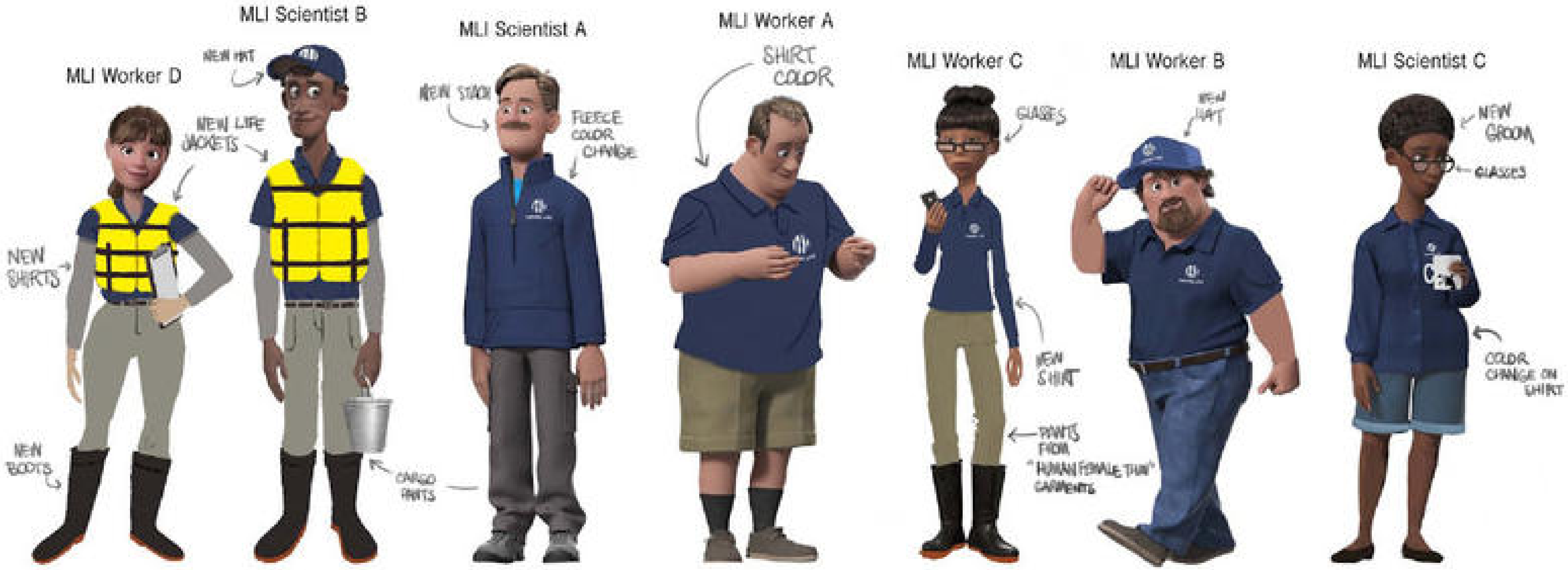
(above) **RONA LIU and SHARON CALAHAN** Digital painting
(opposite, top left) **MATT NOLTE** Colored pencil
(opposite, bottom right) **JASON DEAMER** Pencil
(opposite, remaining artwork) **TOM GATELY** Pencil and digital

The **OTTERS** are some of the cutest creatures in the film. Who can resist a baby otter?



DEANNA MARSIGLIESE Digital painting

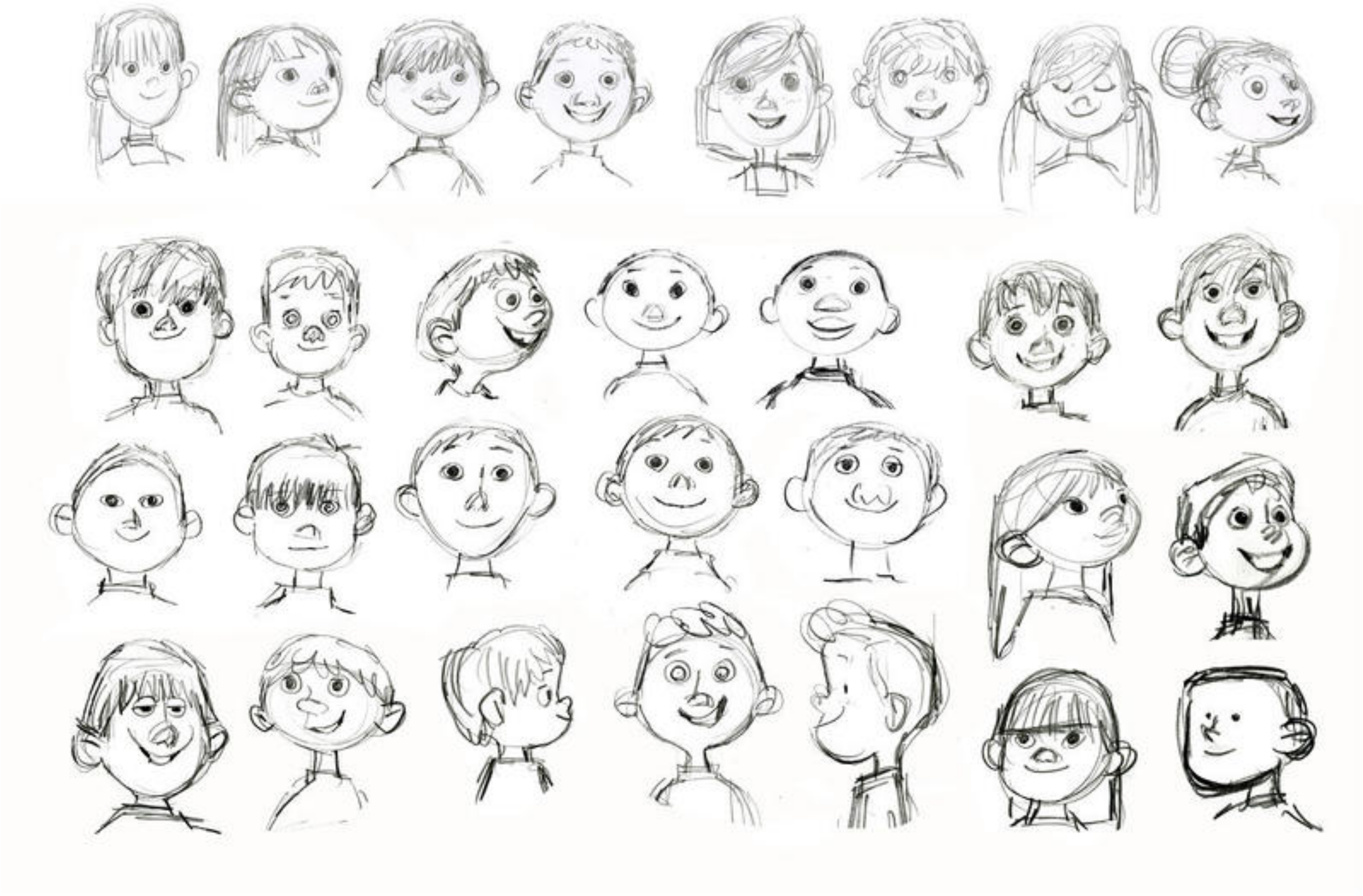



MLI Scientist B
MLI Scientist A
MLI Worker A
MLI Worker D
NEW HAT
NEW LIFE JACKETS
NEW SHIRTS
NEW BOOTS
NEW STACH
FLEECE COLOR CHANGE
CARGO PANTS
SHIRT COLOR
MLI Worker C
GLASSES
NEW SHIRT
PANTS FROM "HUMAN FEMALE THIN" GARMENTS
MLI Worker B
NEW HAT
MLI Scientist C
NEW GROOM
GLASSES
COLOR CHANGE ON SHIRT

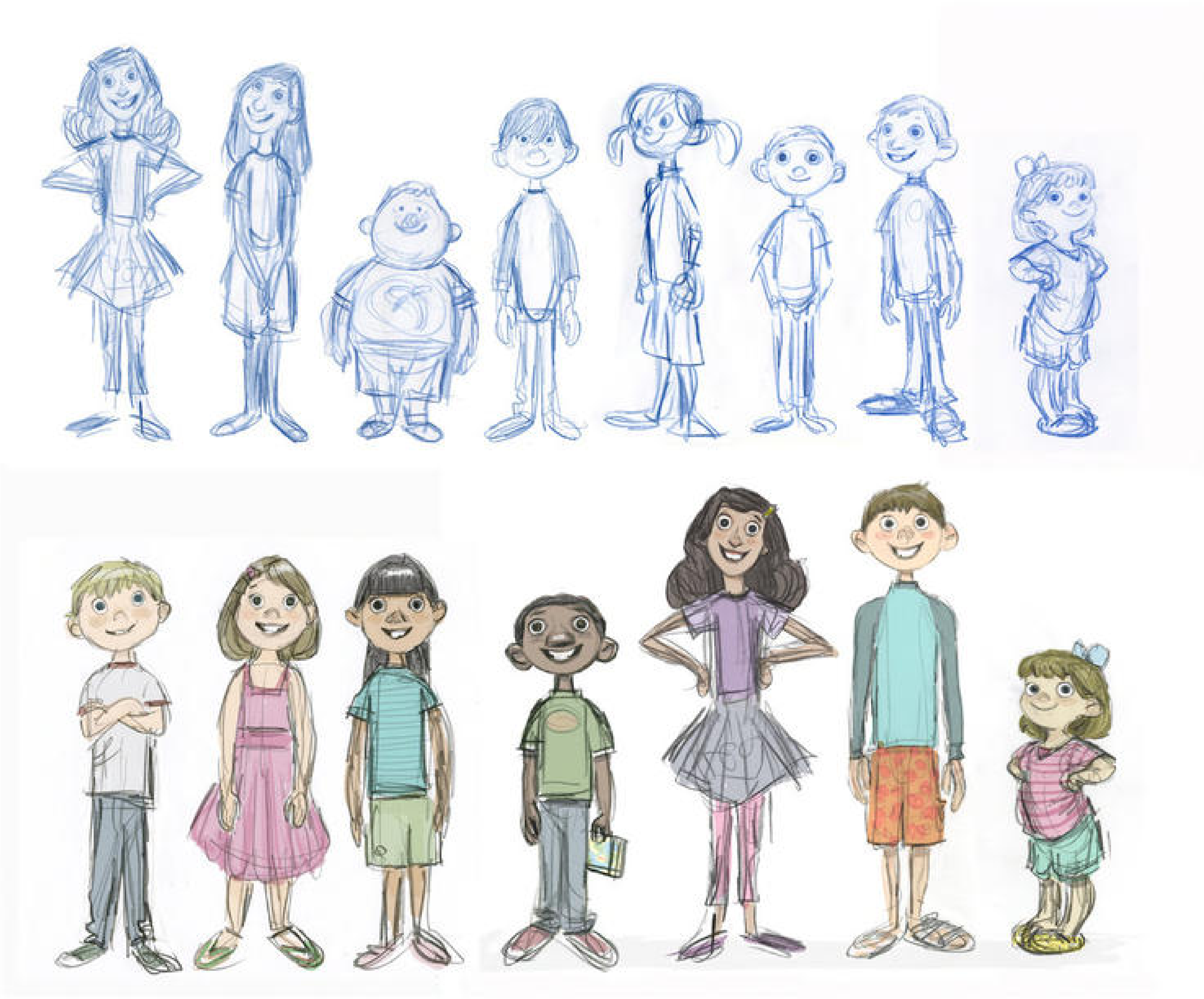
The **HUMAN** designs have lots of appeal and variety, but when we were putting shots together we tried to downplay their presence so that they didn't upstage the fish world. There are lots of shots from below the knee and with the humans slightly out of focus in the background. This keeps the story in the fish point of view.

(top) **TOM GATELY** Digital painting

(bottom) **JASON DEAMER** Digital painting



TOM GATELY Pencil



TOM GATELY Colored pencil and digital

(top row)
JASON DEAMER Pen and colored pencil

(middle row, left)
TIM EVATT Digital painting

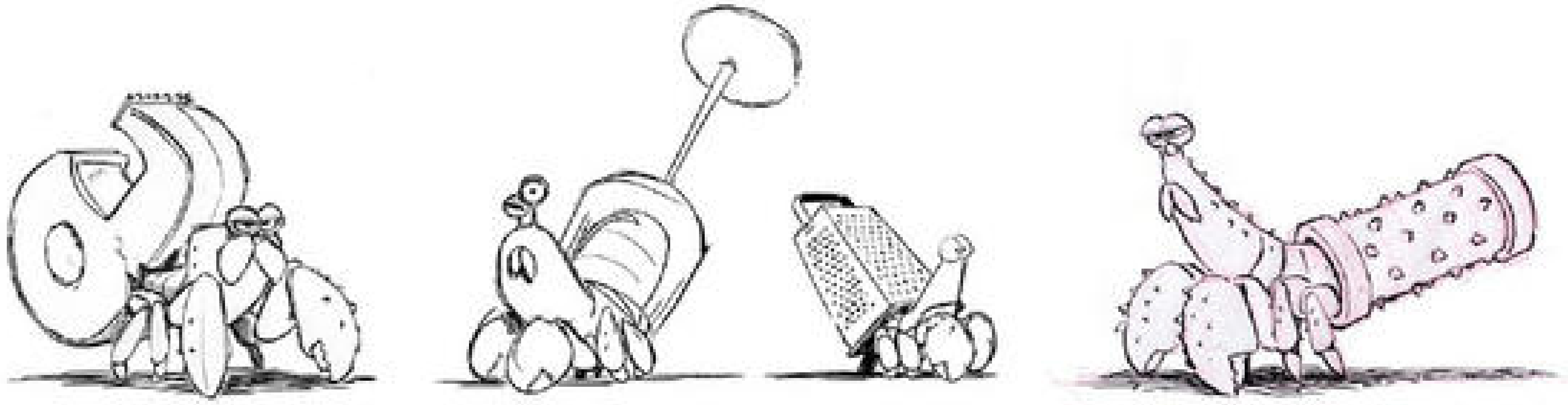
(middle row, center)
JASON DEAMER Digital painting

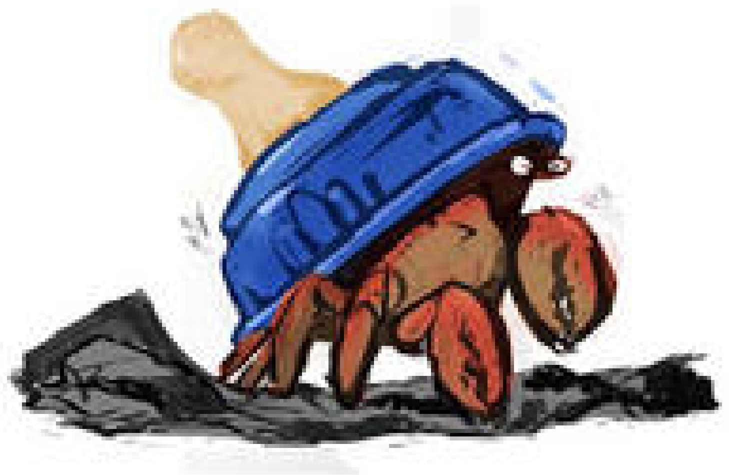
(middle row, right)
JASON DEAMER Pen and watercolor

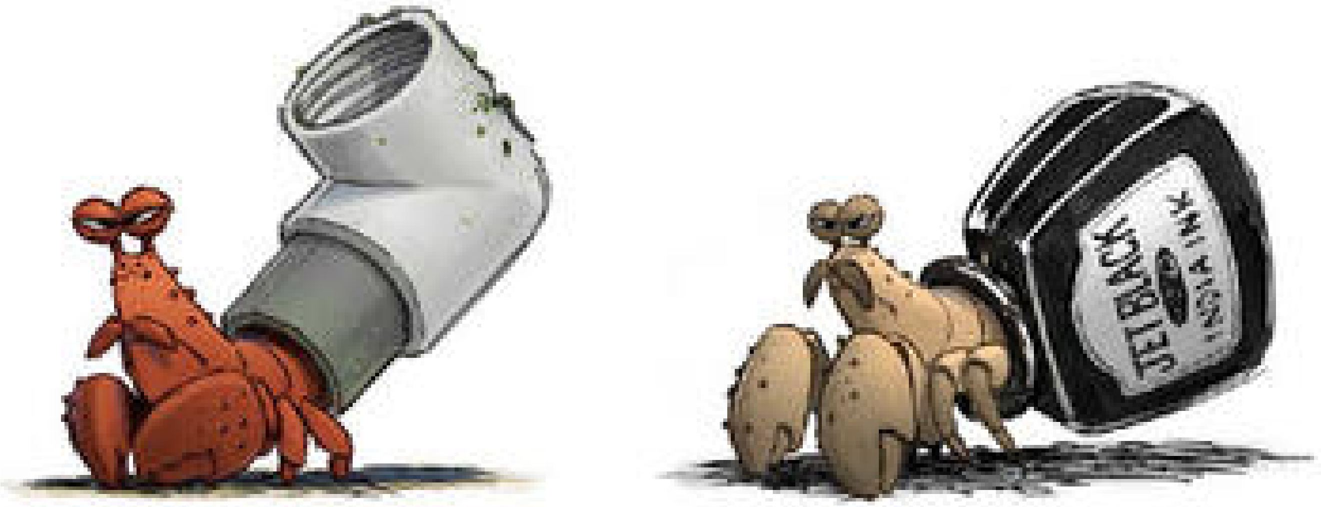
(bottom row)
JASON DEAMER Digital painting

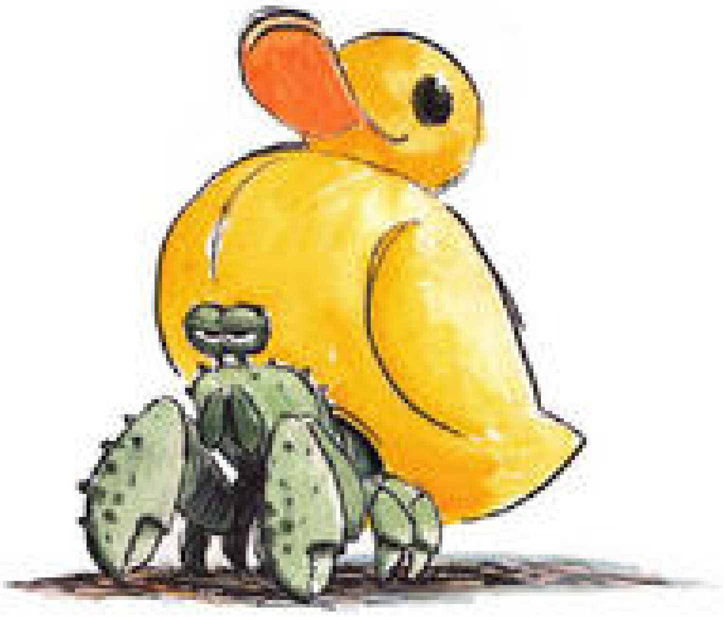
(opposite, top)
MARCELINE GAGNON-TANGUAY Digital painting

(opposite, bottom)
RONA LIU Digital painting

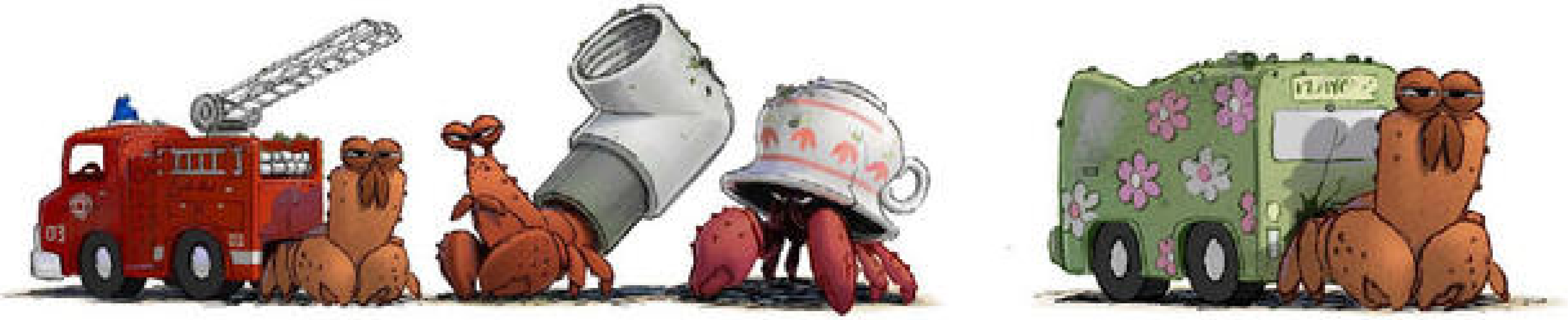


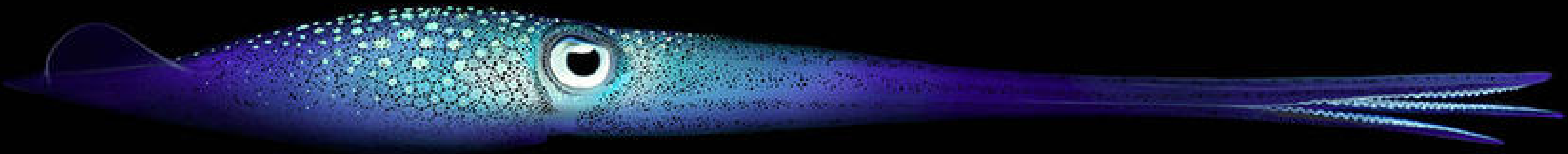


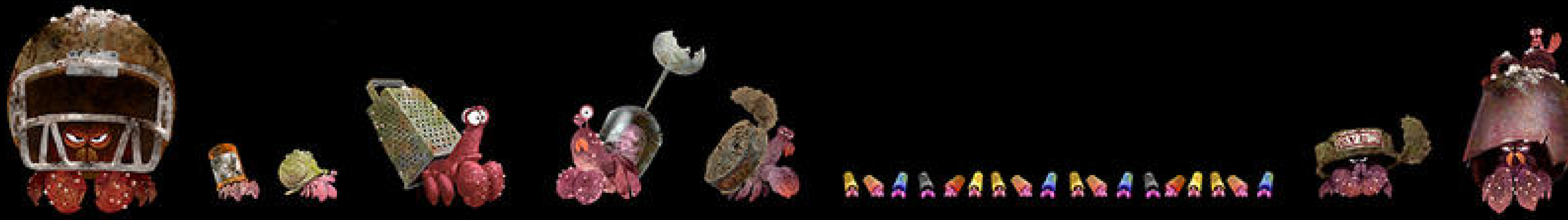


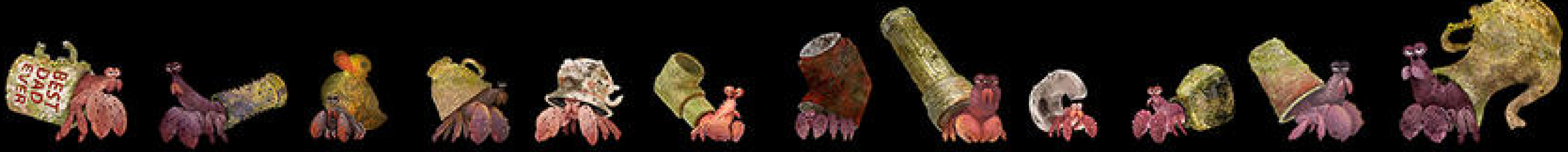


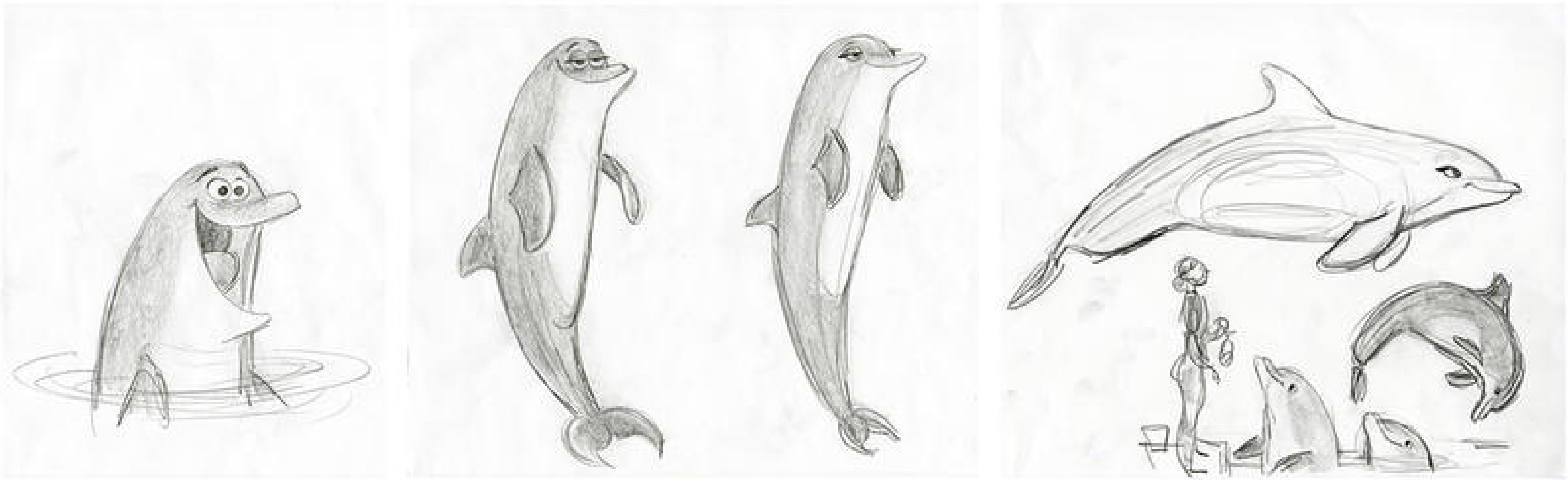
The **HERMIT CRABS** live near shipping lanes in the open ocean. As ships pass overhead, shipping containers will occasionally fall off and break open. The crabs pick up the stuff that falls out and use it as their "house." We based some of the items on real spills; for example, in 1992 a container of 28,000 rubber duckies spilled into the ocean.

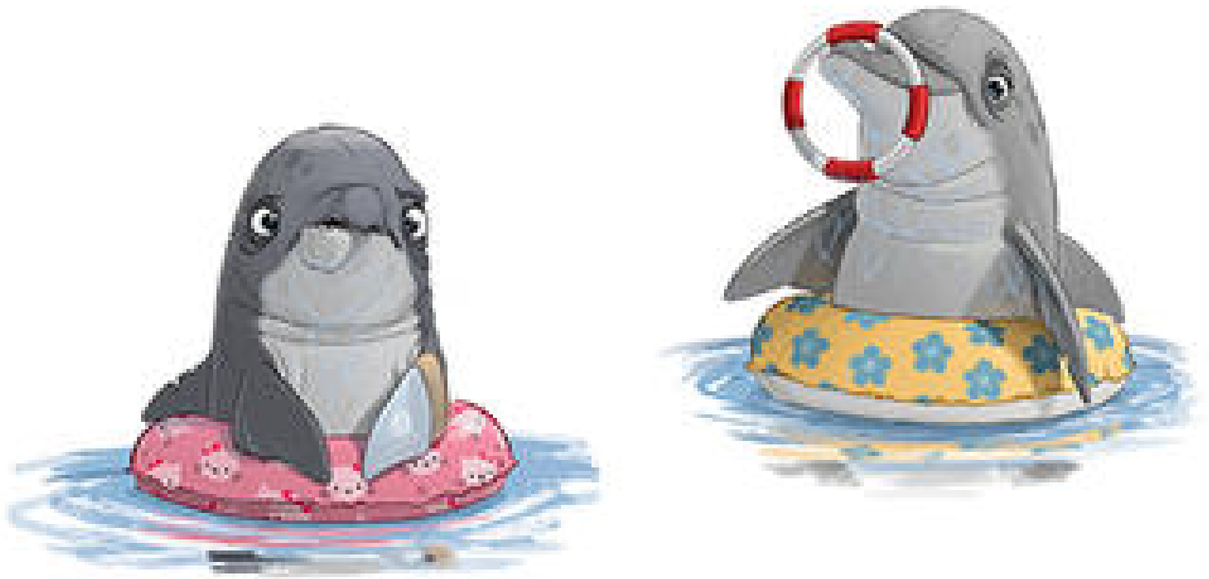


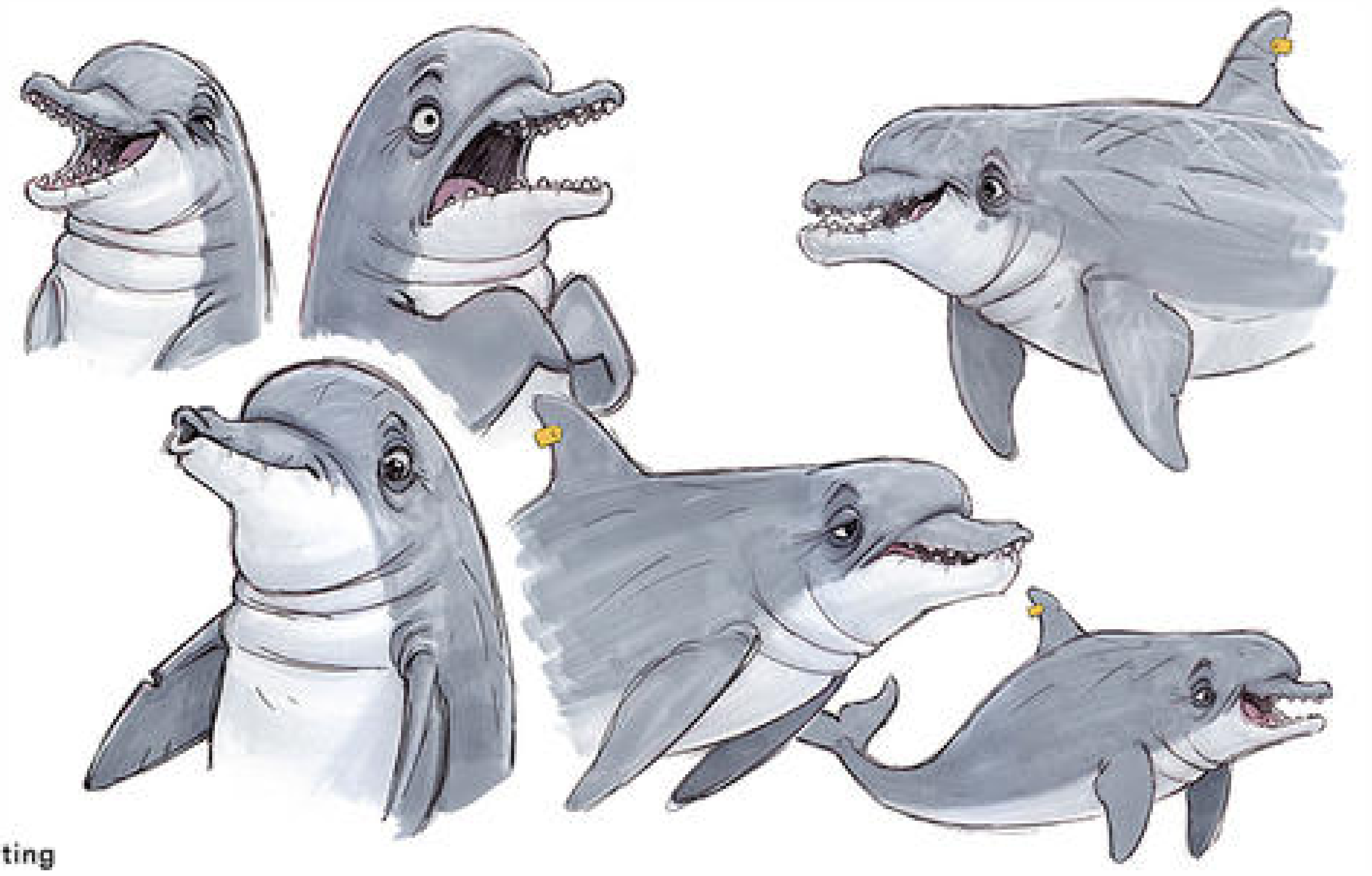





BEST
DAD
EVER







(top row) **TOM GATELY** Pencil

(above) **JASON DEAMER** Digital painting

(opposite, top row) **JASON DEAMER** Pen and ink

(right) **JASON DEAMER** Digital painting; (far right) gouache and pen

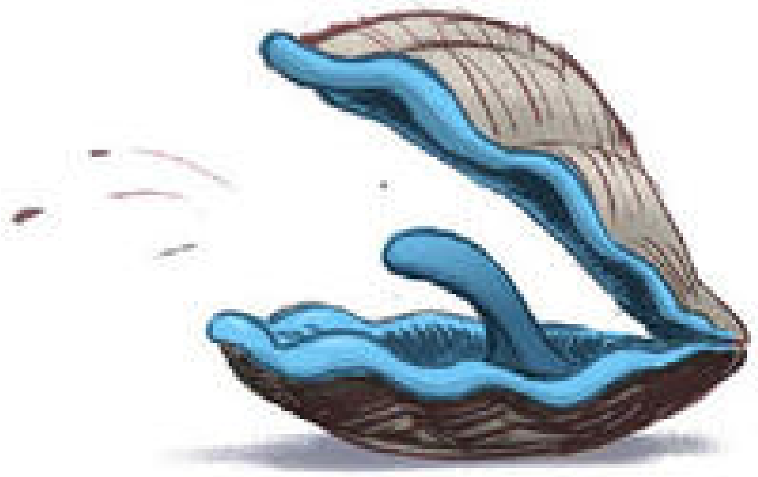
(opposite, middle left) **JASON DEAMER** Digital painting

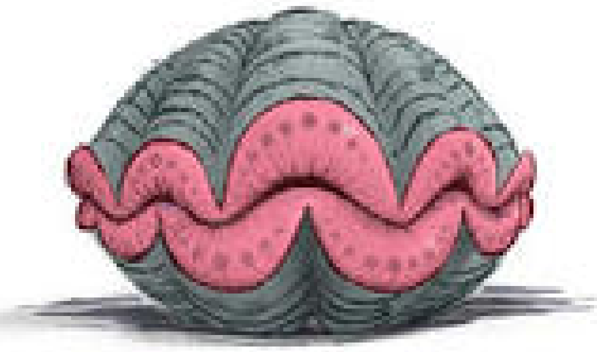
(opposite, middle center) **RONA LIU** Digital painting

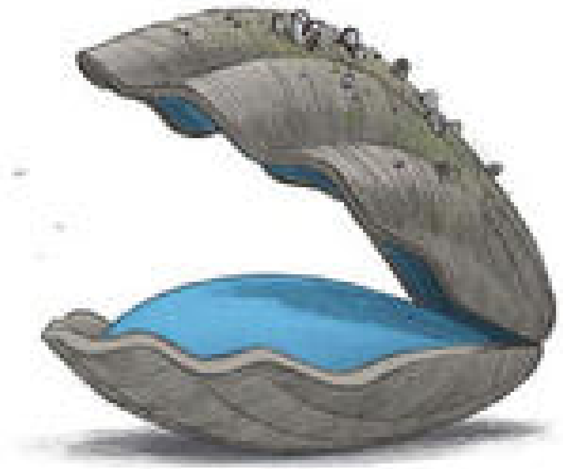
(opposite, middle right) **MATT NOLTE** Colored pencil

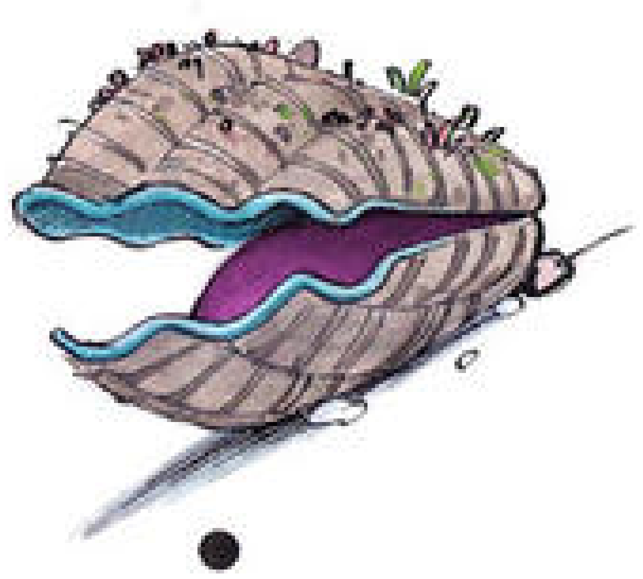
(opposite, bottom left) **MATT NOLTE** Digital painting

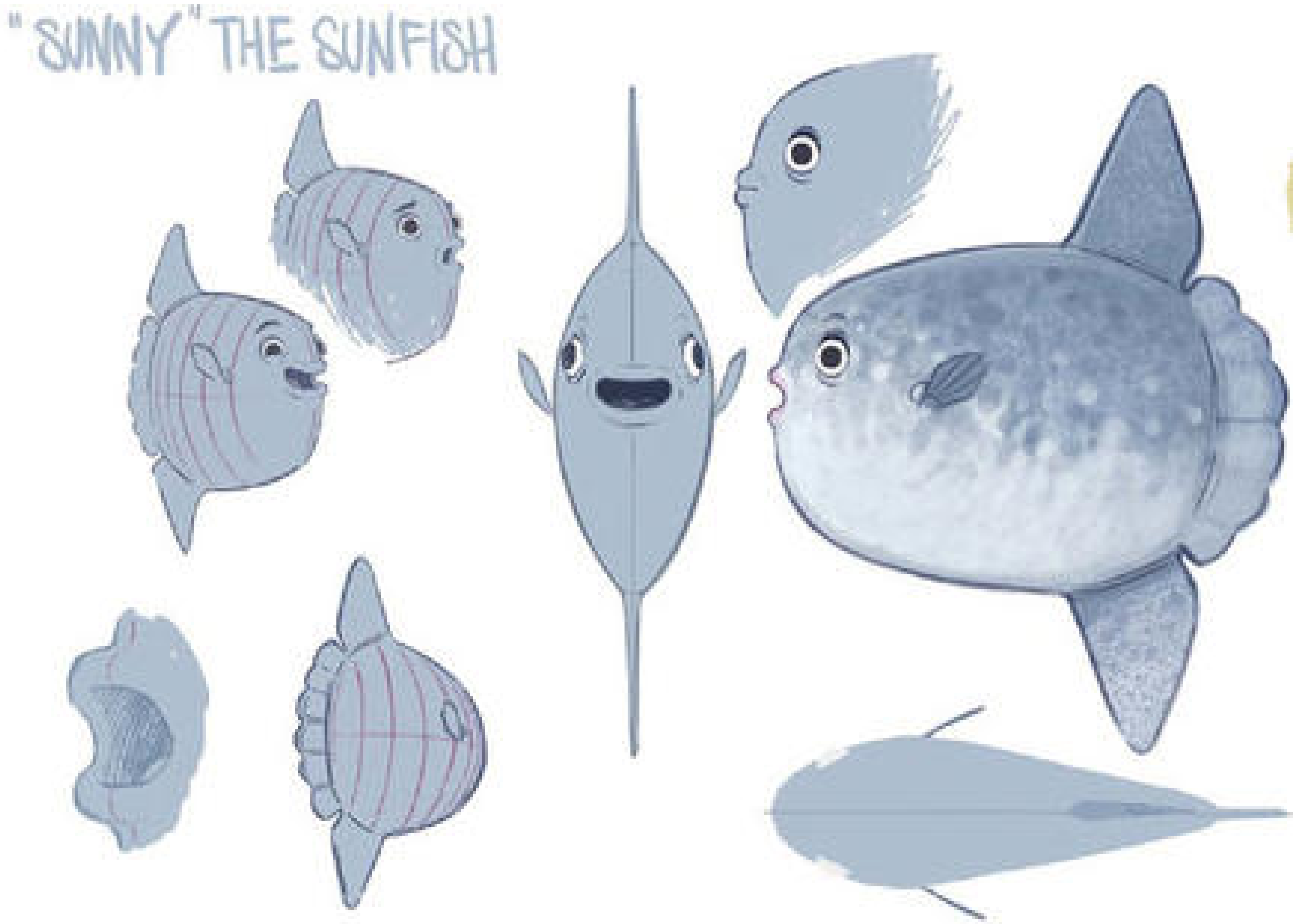
(opposite, bottom center and right) **DANIEL LÓPEZ MUÑOZ** Digital painting

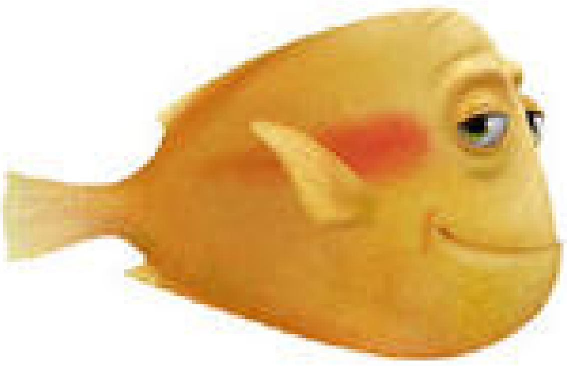


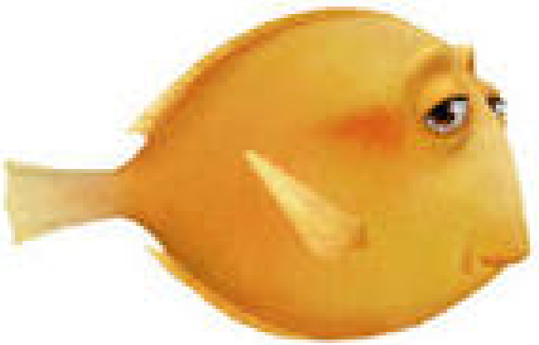


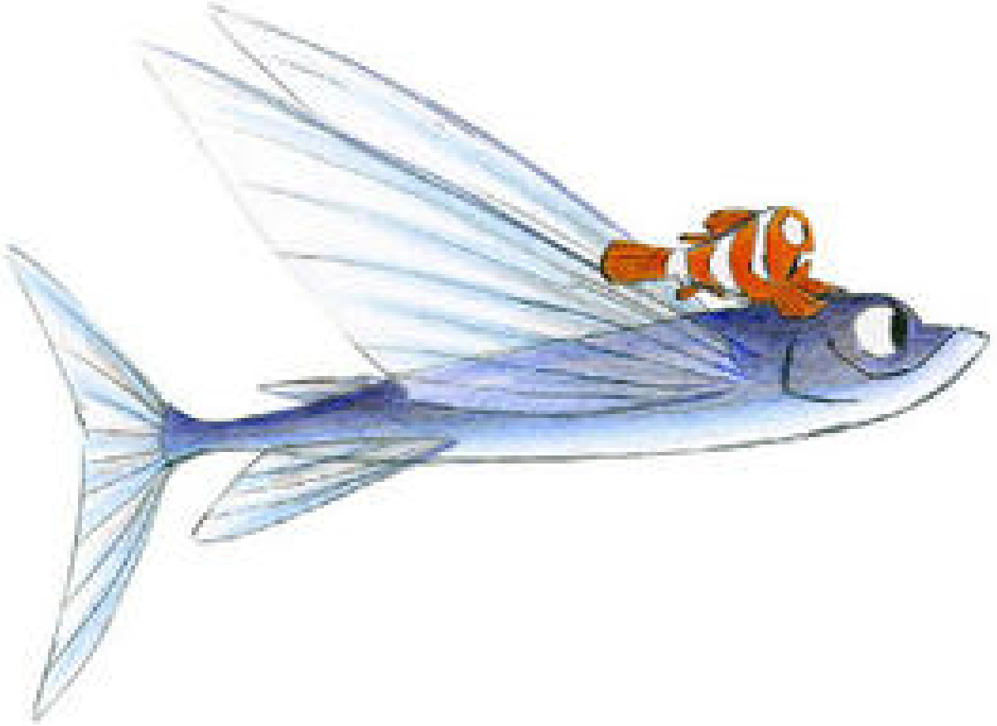


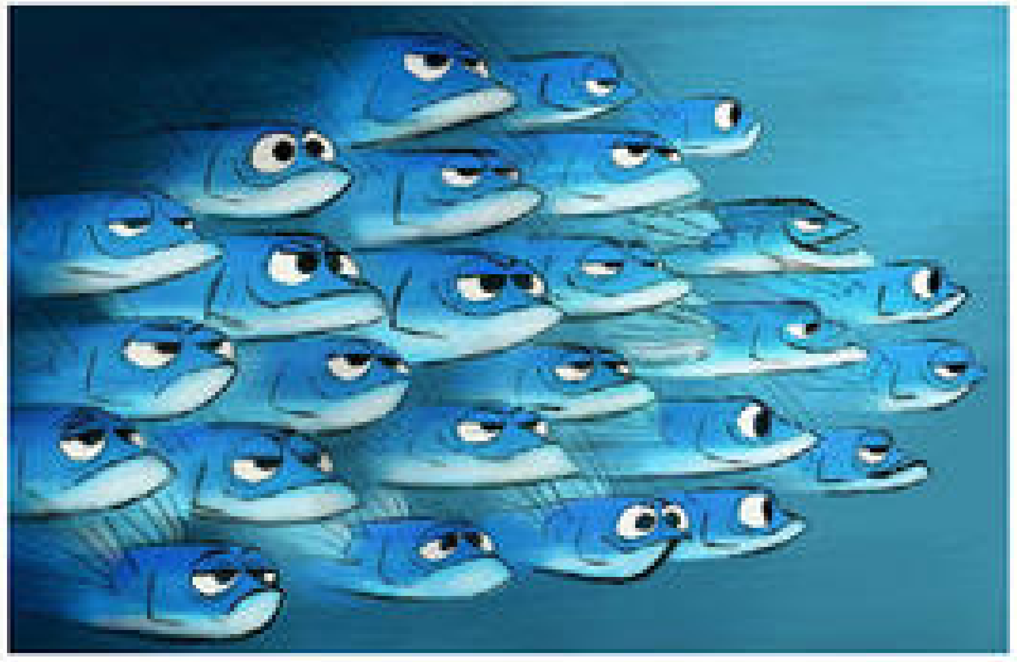


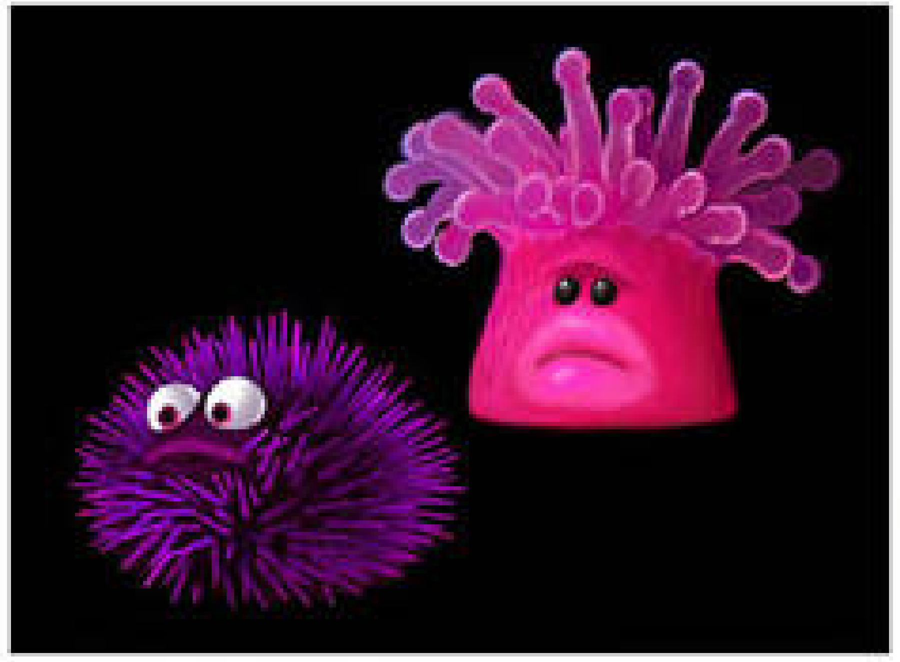

"SUNNY" THE SUNFISH

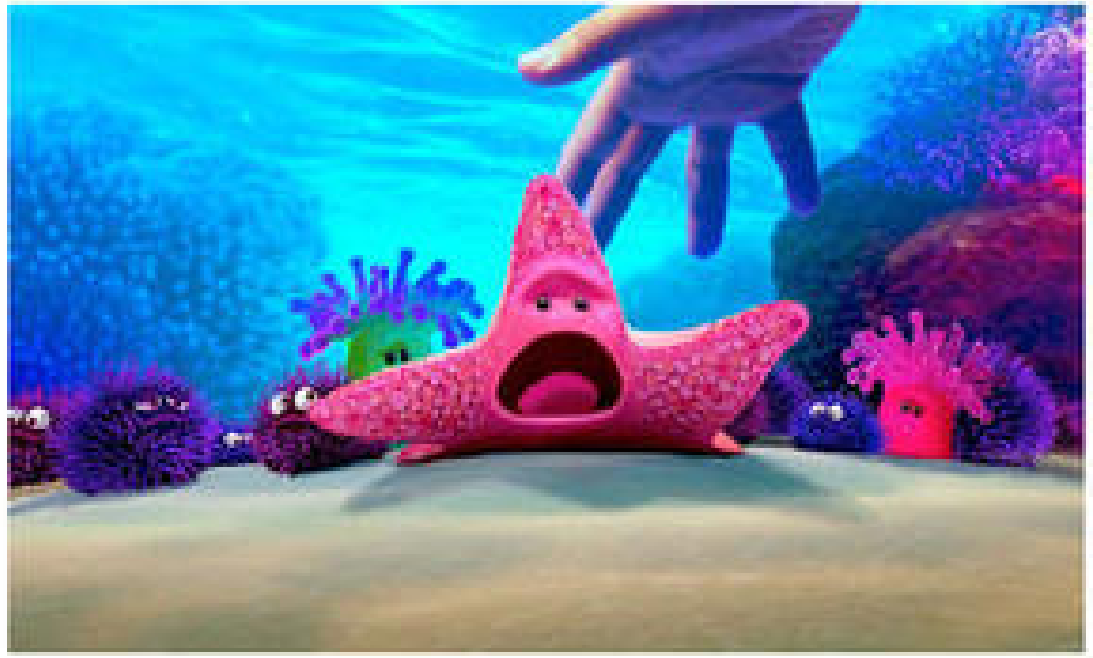


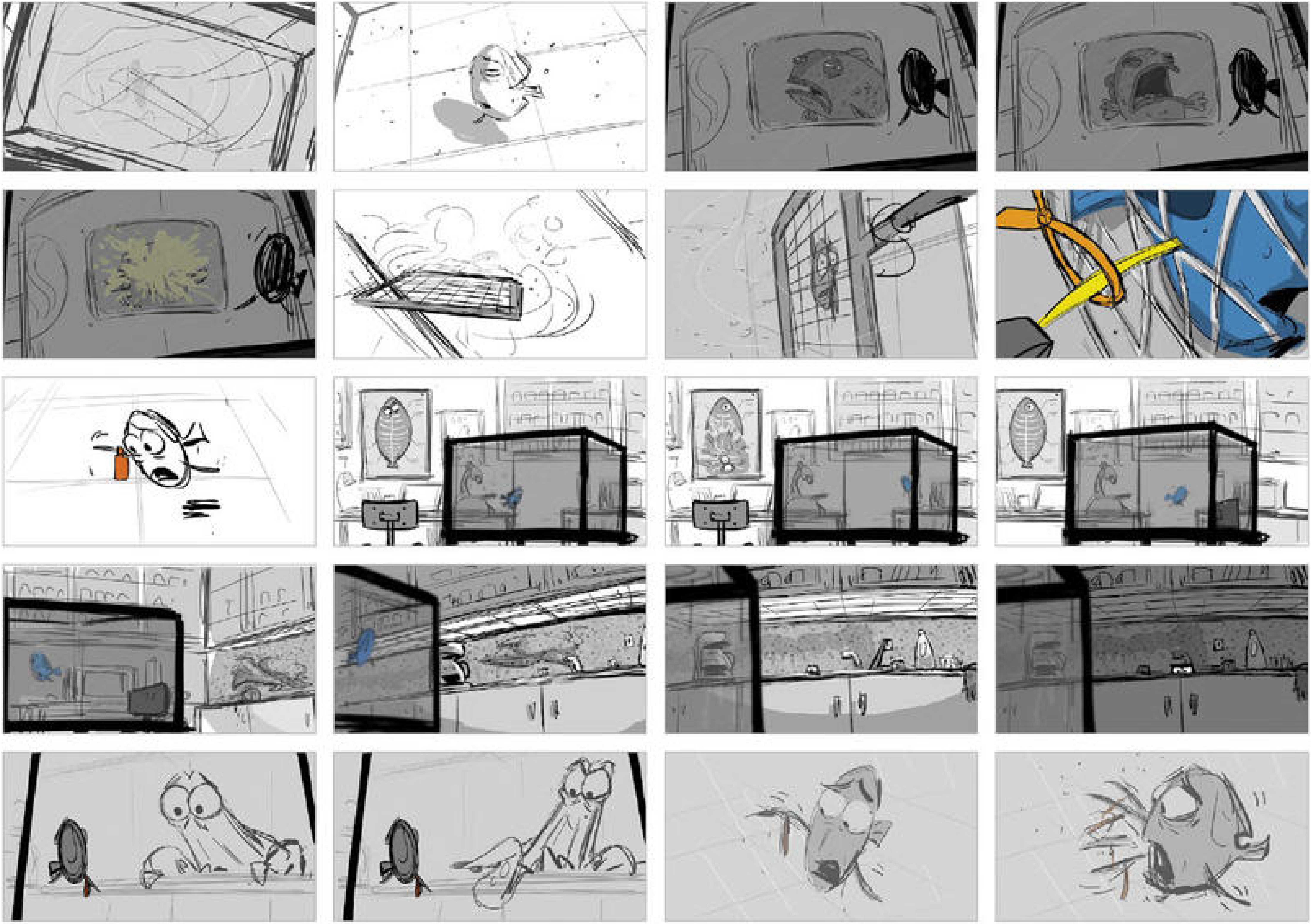








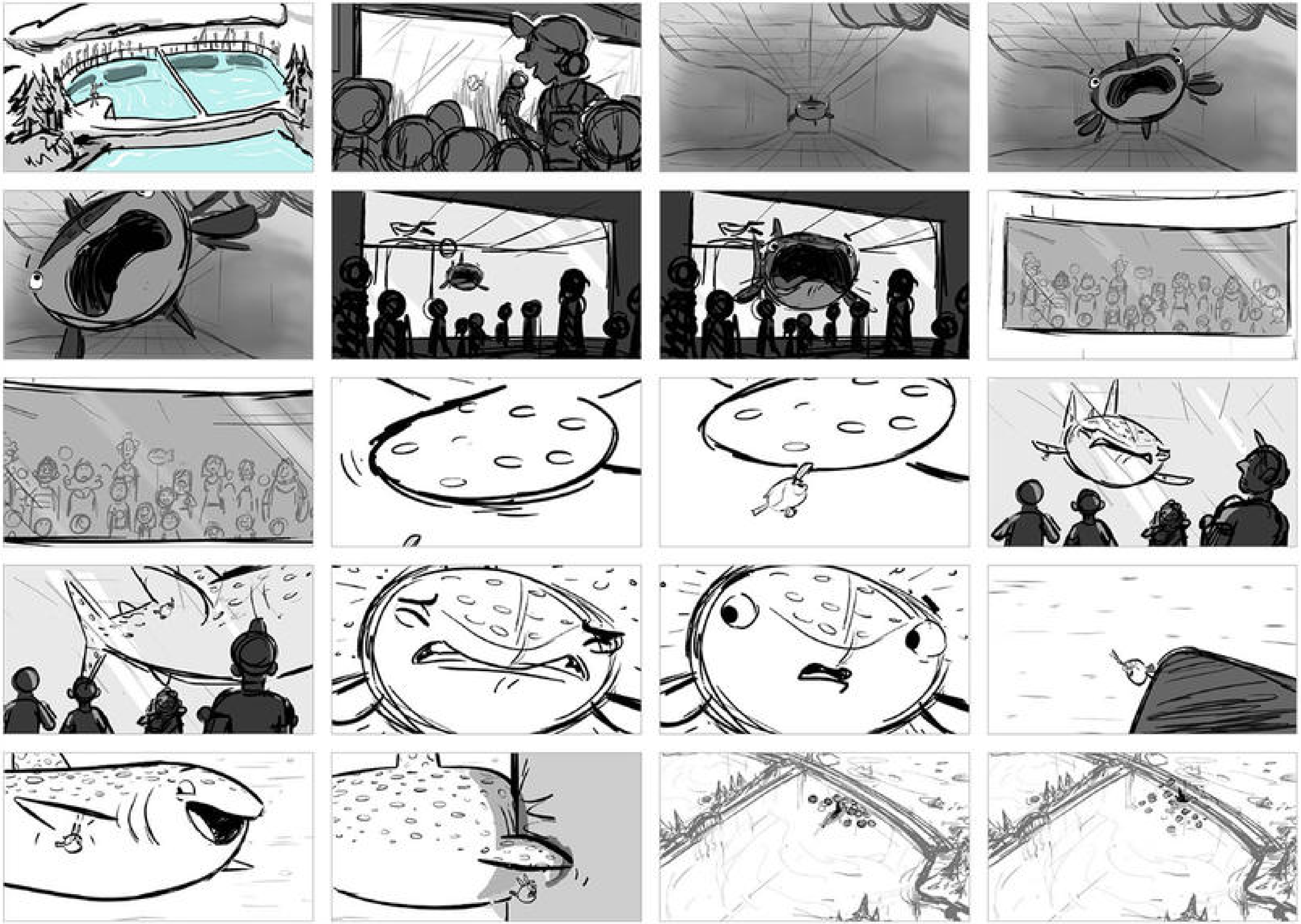




207 UNDER QUARANTINE

TREVOR JIMENEZ Digital painting

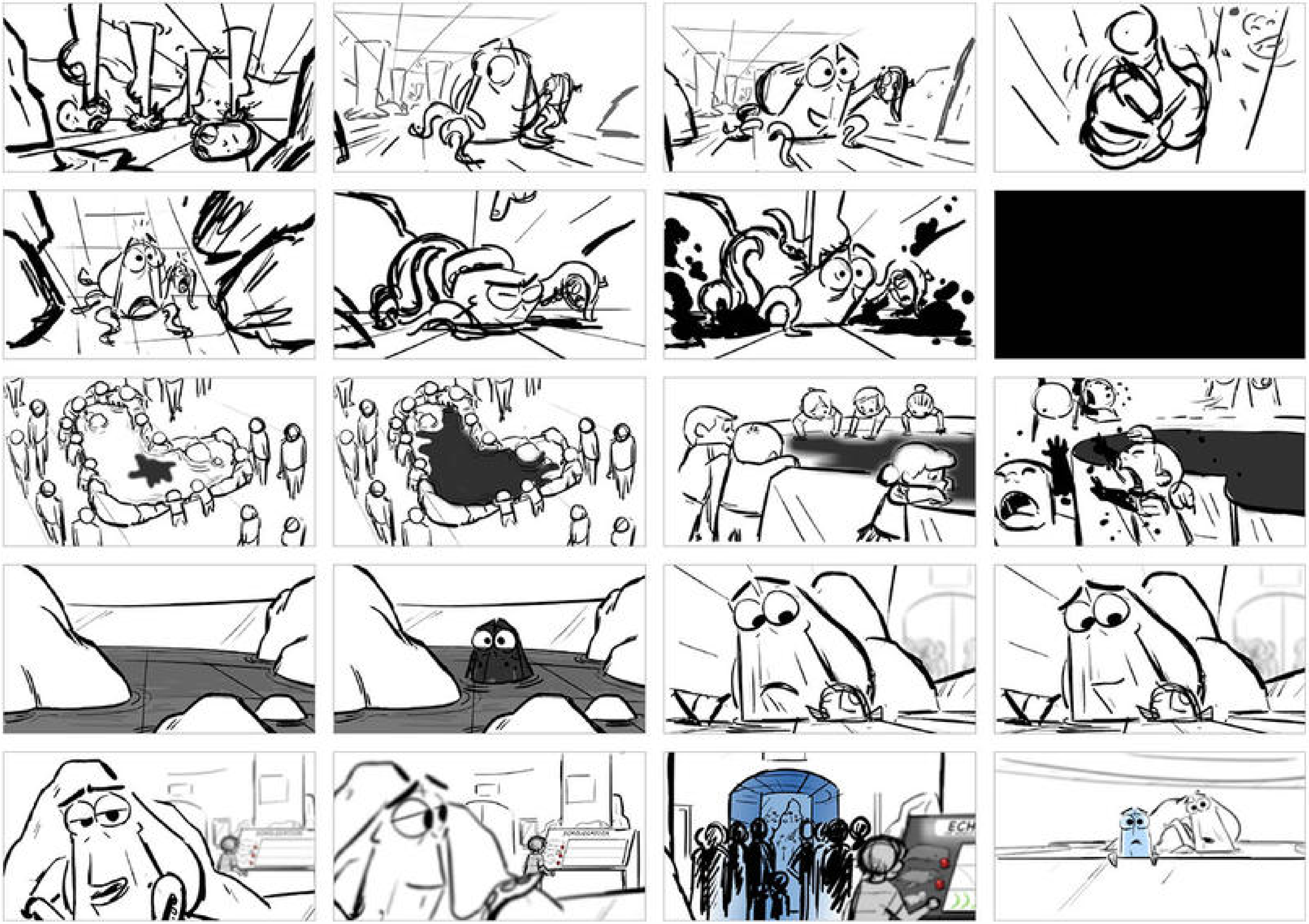
Dory has been taken inside the Marine Life Institute to the quarantine room, tagged for transport to the Cleveland aquarium. She meets Hank, who makes her a deal: he'll help her find her parents if she will give him her fin tag.



215 MANIFEST DESTINY

TREVOR JIMENEZ, STANLEY MOORE, JAMES ROBERTSON Digital painting

Dory gets thrown into a tank and meets Destiny, a giant whale shark with identity issues.

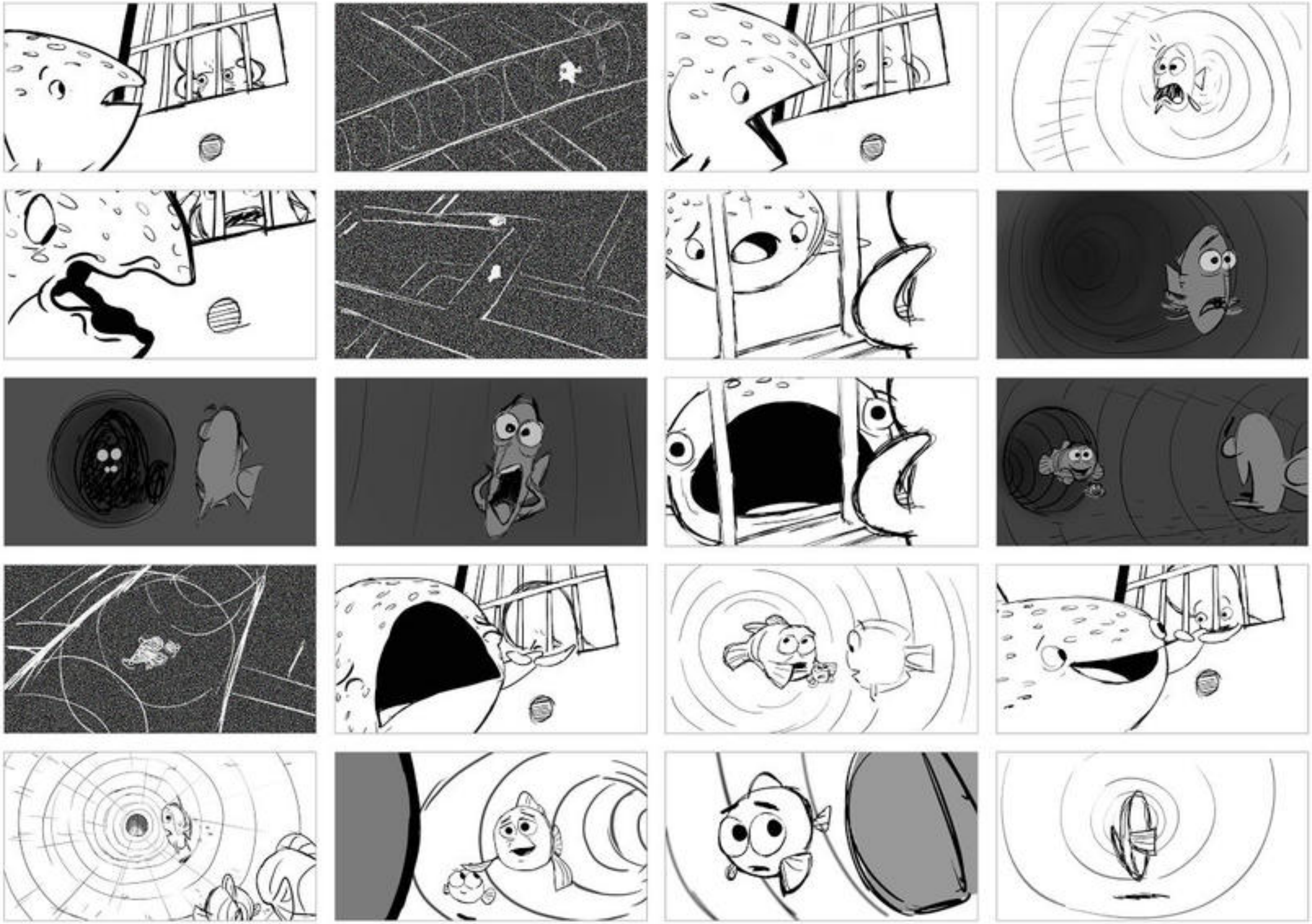


240 TOUCH POOL

Hank and Dory wind up in a kiddie touch pool. Hank is paralyzed with a fear of being poked by one of the kids. Dory remembers her parents' song, "Just Keep Swimming," and helps him escape.

STANLEY MOORE, ALEX WOO

Digital painting

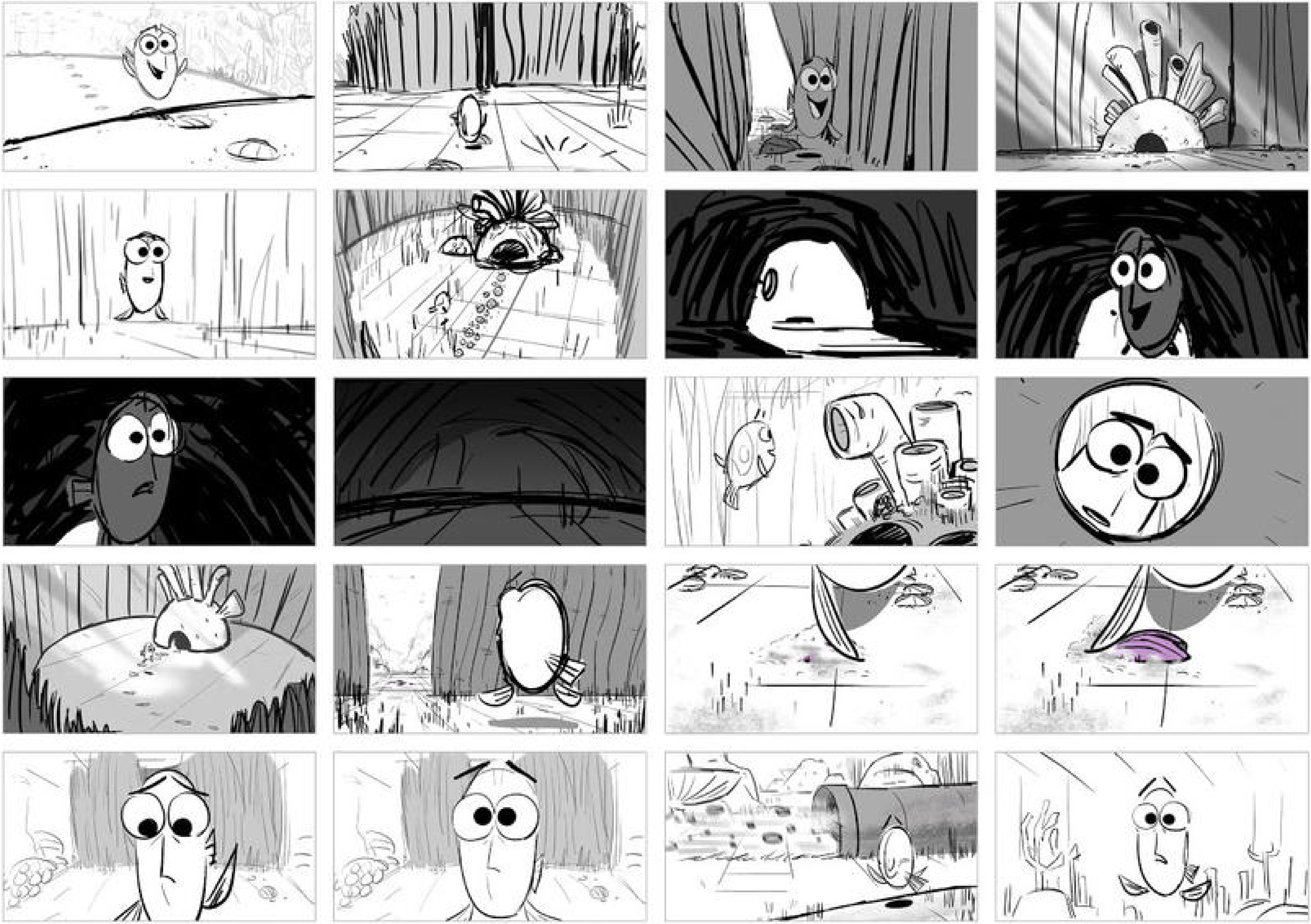


376 MEETING MARLIN

Dory is in the pipes at the aquarium, trying to get to Quarantine using Destiny and Bailey as her guides. Bailey's echolocation detects danger ahead, but it turns out to be Marlin and Nemo.

MAX BRACE, ANGUS MACLANE, TED MATHOT

Digital painting

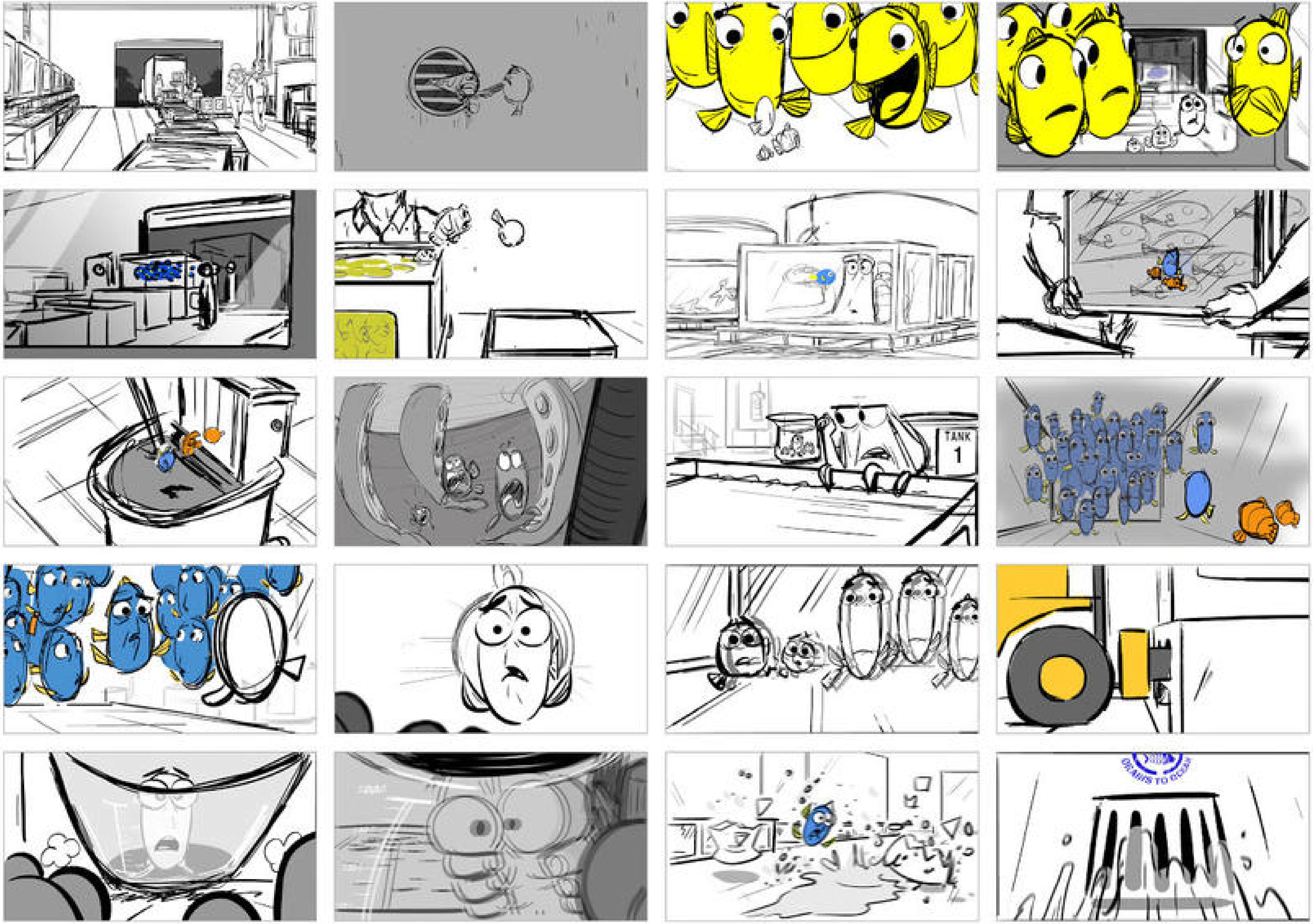


364 CHILDHOOD HOME

Dory finds her old childhood home, but her parents are not there. She has a big flashback to how she got sucked through the pipes and lost in the ocean.

MAX BRACE, KRISTEN LESTER, STANLEY MOORE, JAMES ROBERTSON, ALEX WOO

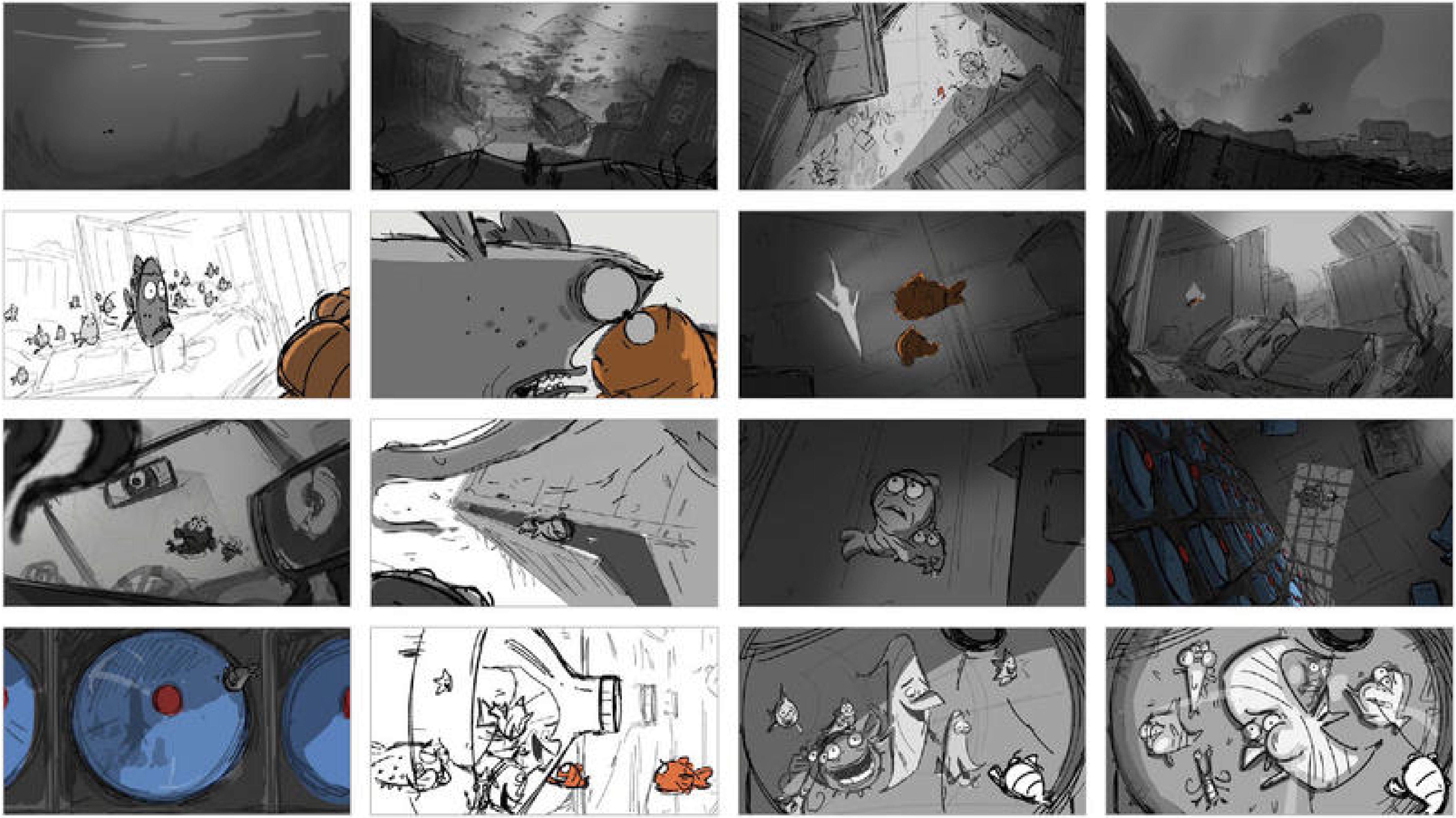
Digital painting



380 OFF TO CLEVELAND

Dory, Marlin, and Nemo make their way to Quarantine where they spot the Blue Tangs from the Open Ocean exhibit. With Hank's help they get into the Blue Tangs' tank, only to learn that her parents went looking for her long ago and are presumed to be dead. As their tank is loaded onto a truck, Hank tries to pull a shocked Dory to safety, but she falls and gets swept down a drain into the ocean.

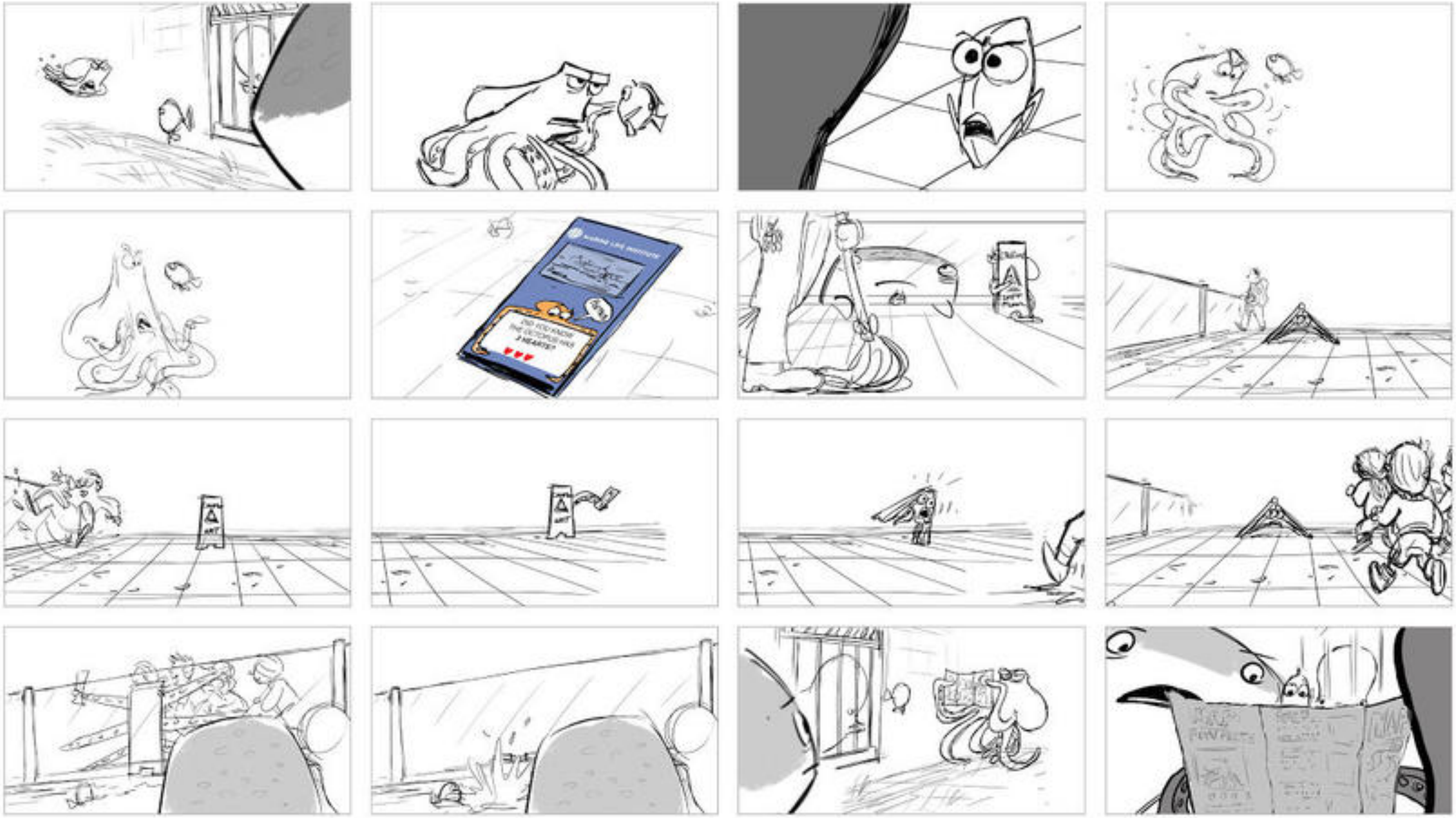
MAX BRACE, JIM CAPOBIANCO, KRISTEN LESTER, JAMES ROBERTSON, ALEX WOO
Digital painting



DELETED SCENE: 200 SHIPPING LANES WITH TANK GANG

Marlin and Nemo are separated from Dory and must look for clues of her passage in the shipping lanes. While looking for her they are chased by a large group of squid. They find safety in one of the shipping containers only to discover that Nemo's friends, the Tank Gang, are stuck in some water bottles that got tossed over while being shipped across the ocean.

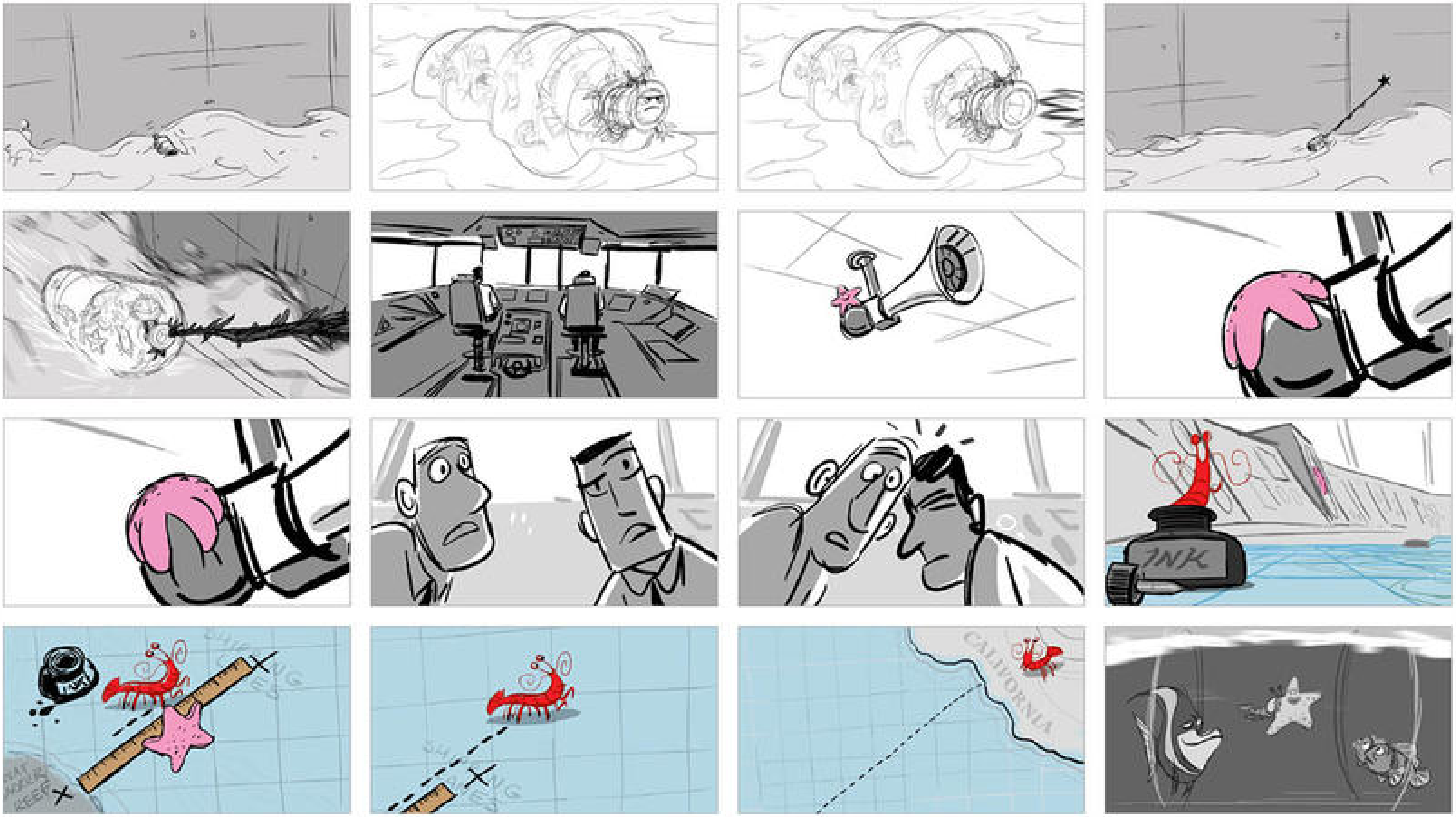
TREVOR JIMENEZ
Digital painting


MARINE LIFE INSTITUTE
DID YOU KNOW THE OCTOPUS HAS 3 HEARTS?

DELETED SCENE: 230 PIPE PALS

Hank finds Dory in Destiny's pool and demands her tag. Dory talks Hank into getting her to the Open Ocean exhibit, but they need directions. Hank ventures outside the pools in a wet-floor sandwich board to grab a discarded map found on the walkway, which Dory reads to direct them to the exhibit and her family.

JIM CAPOBIANCO,
ANGUS MACLANE
Digital painting

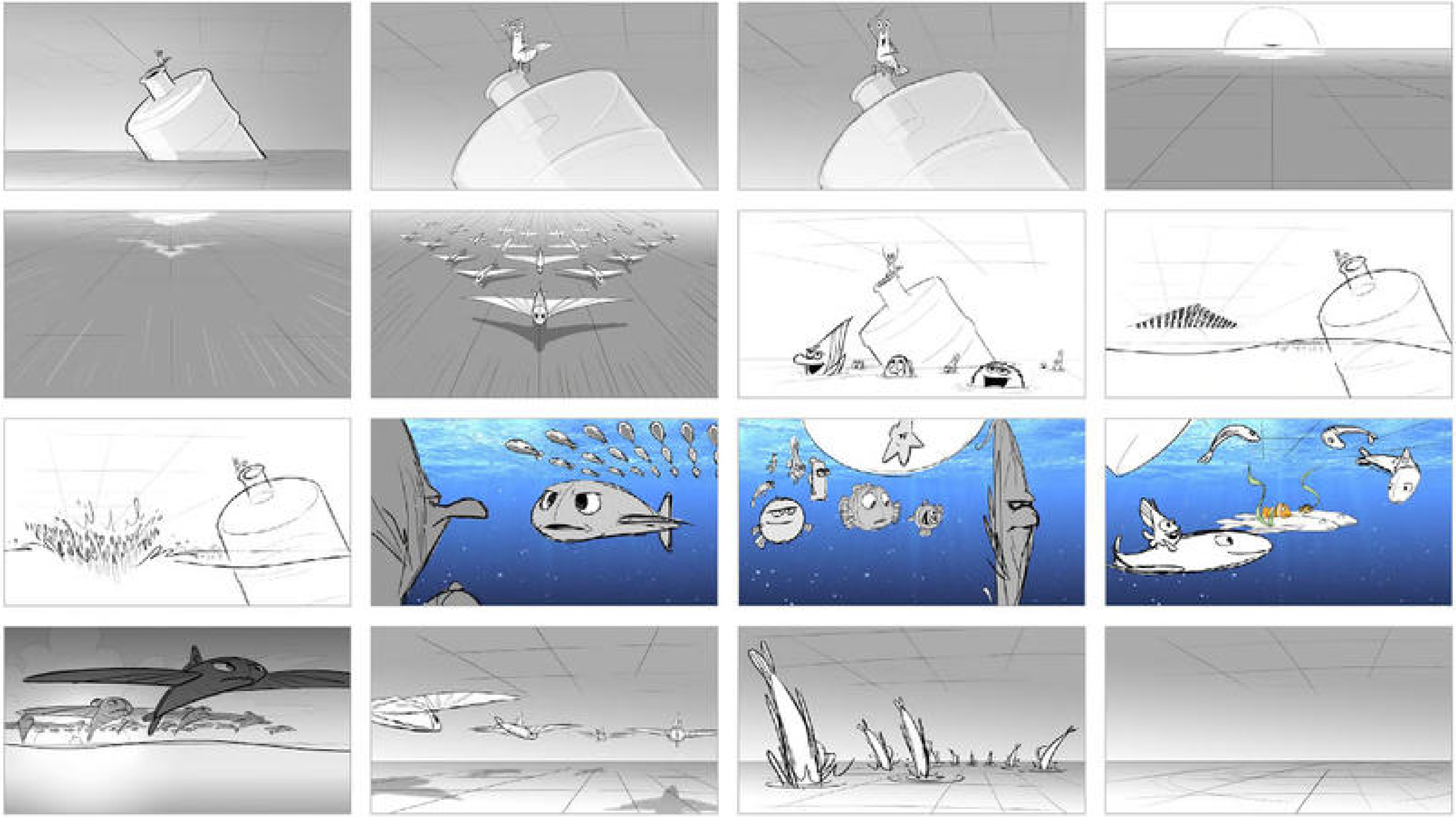

INK
SHIPPING LANES
SHIPPING LANES
CALIFORNIA

DELETED SCENE: 248 DORY COORDINATES

Marlin and Nemo help the Tank Gang out of the shipping container, but they are still stuck in the water bottles. The gang decides to hitch a ride on a tanker in order to find the coordinates to locate Dory. Jacques and Peach make their way up to the control room of the ship, knock out the guards, and gain the information they need.

MATT JONES, NATHAN STANTON

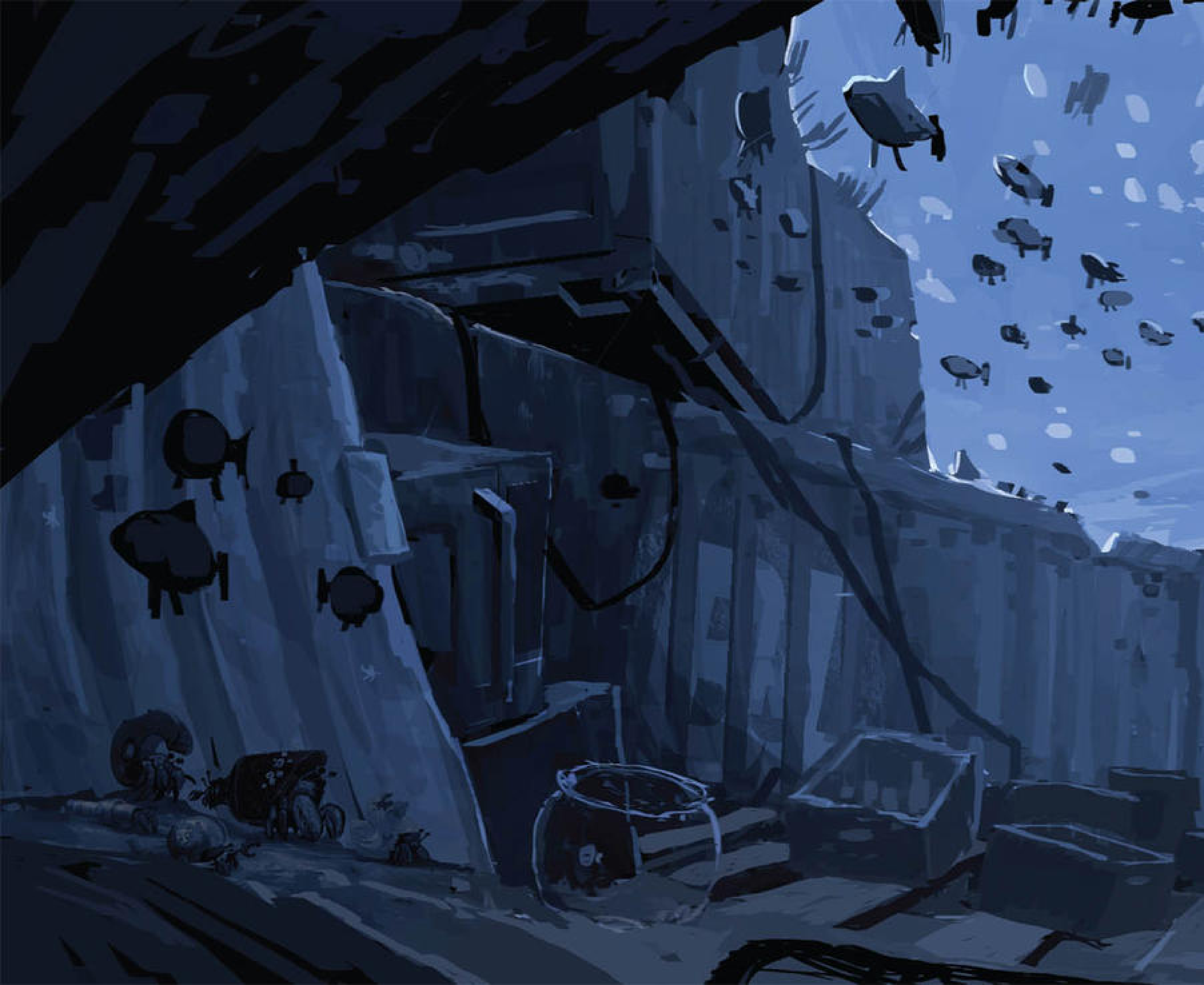
Digital painting

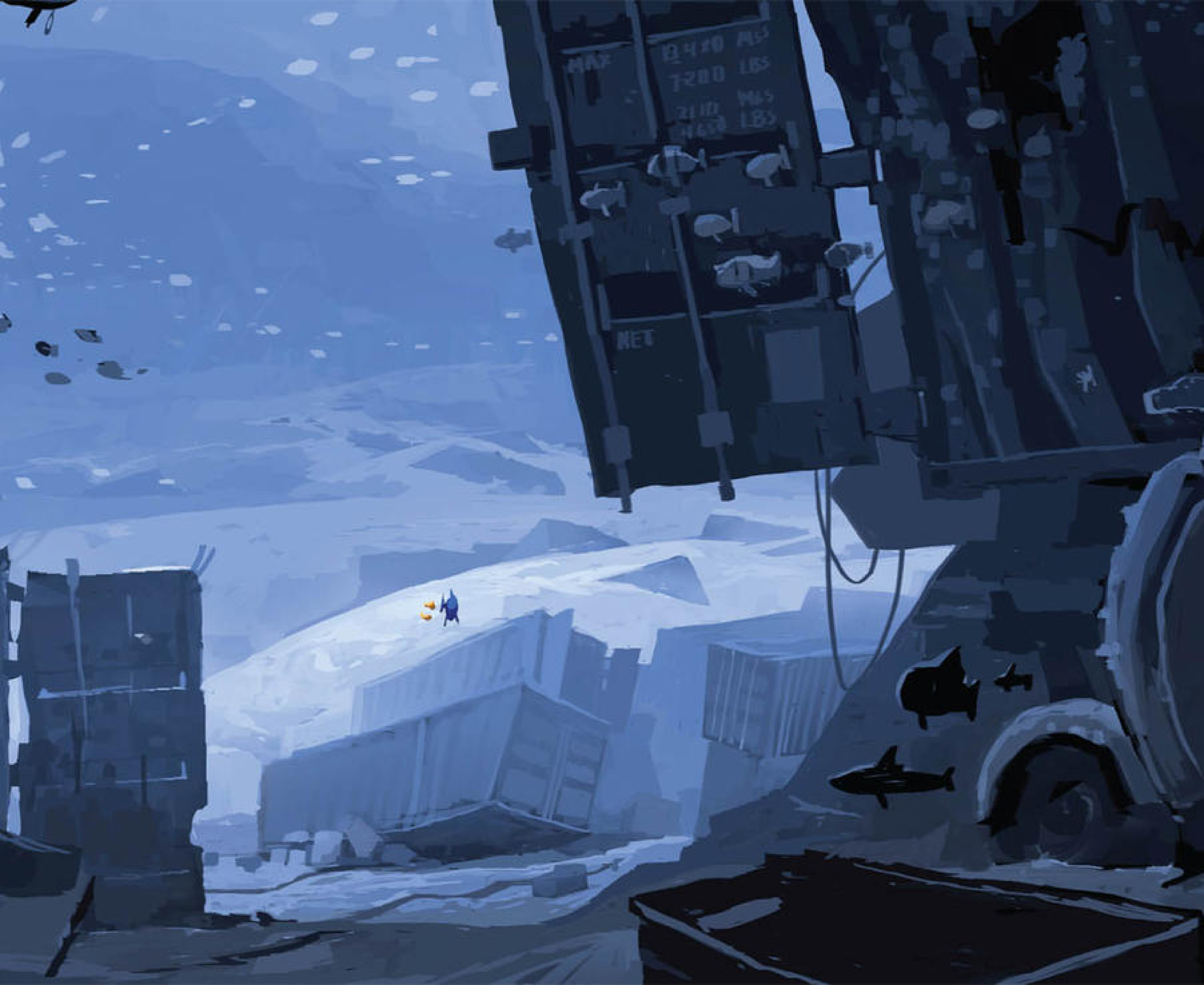


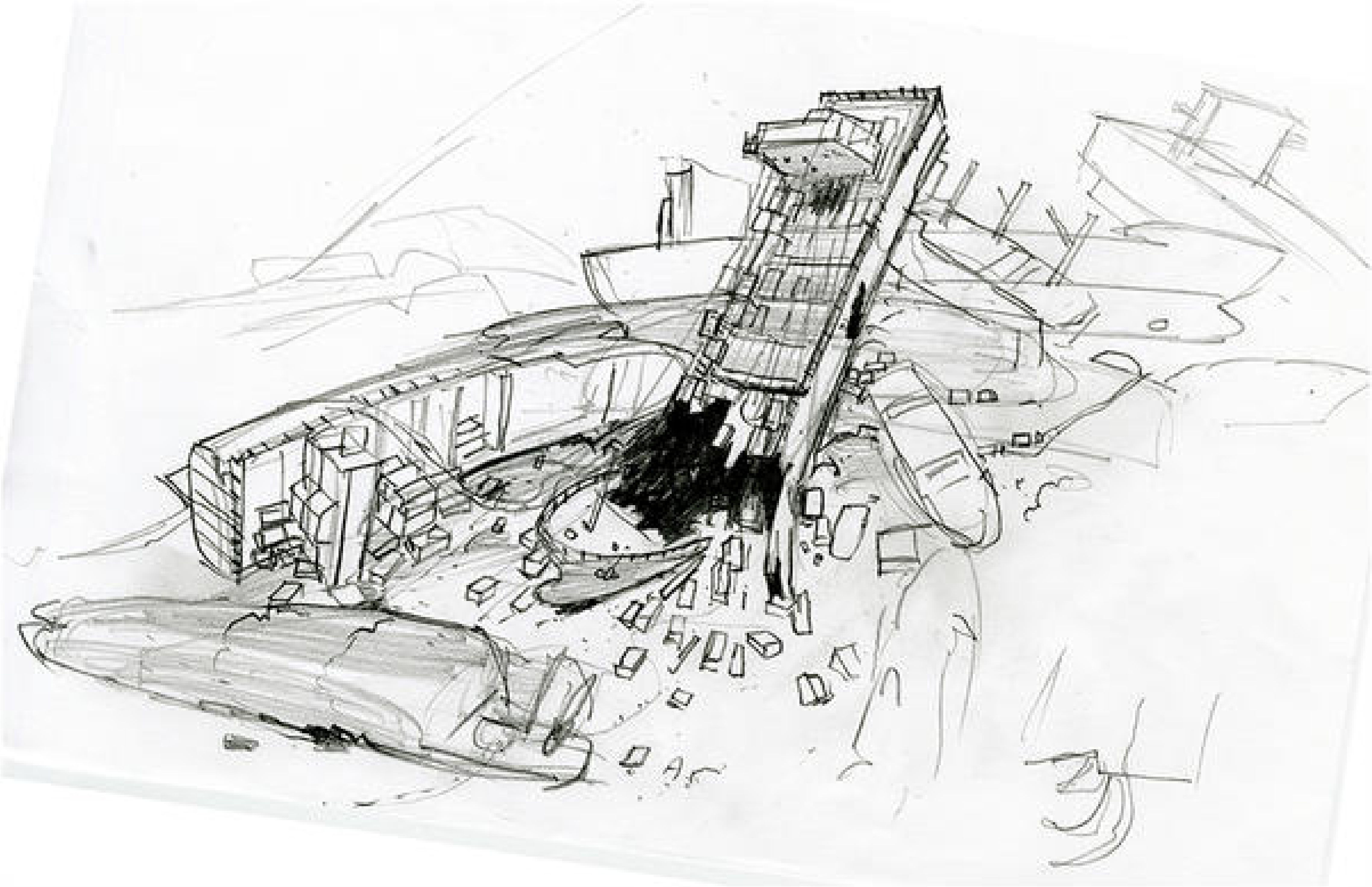
DELETED SCENE: 308 FLYING FISH

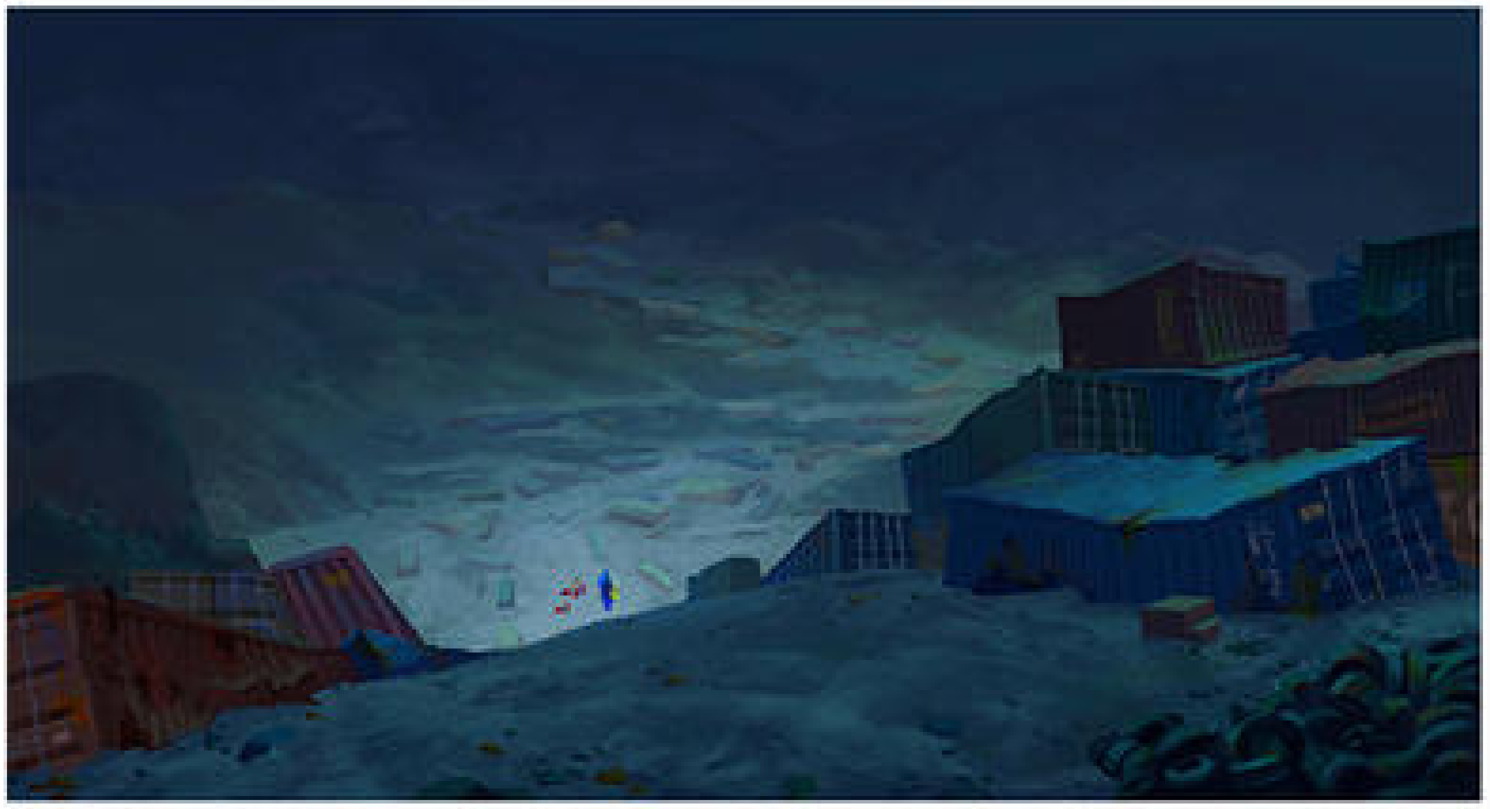
GLENN WILLIAMSON Digital painting

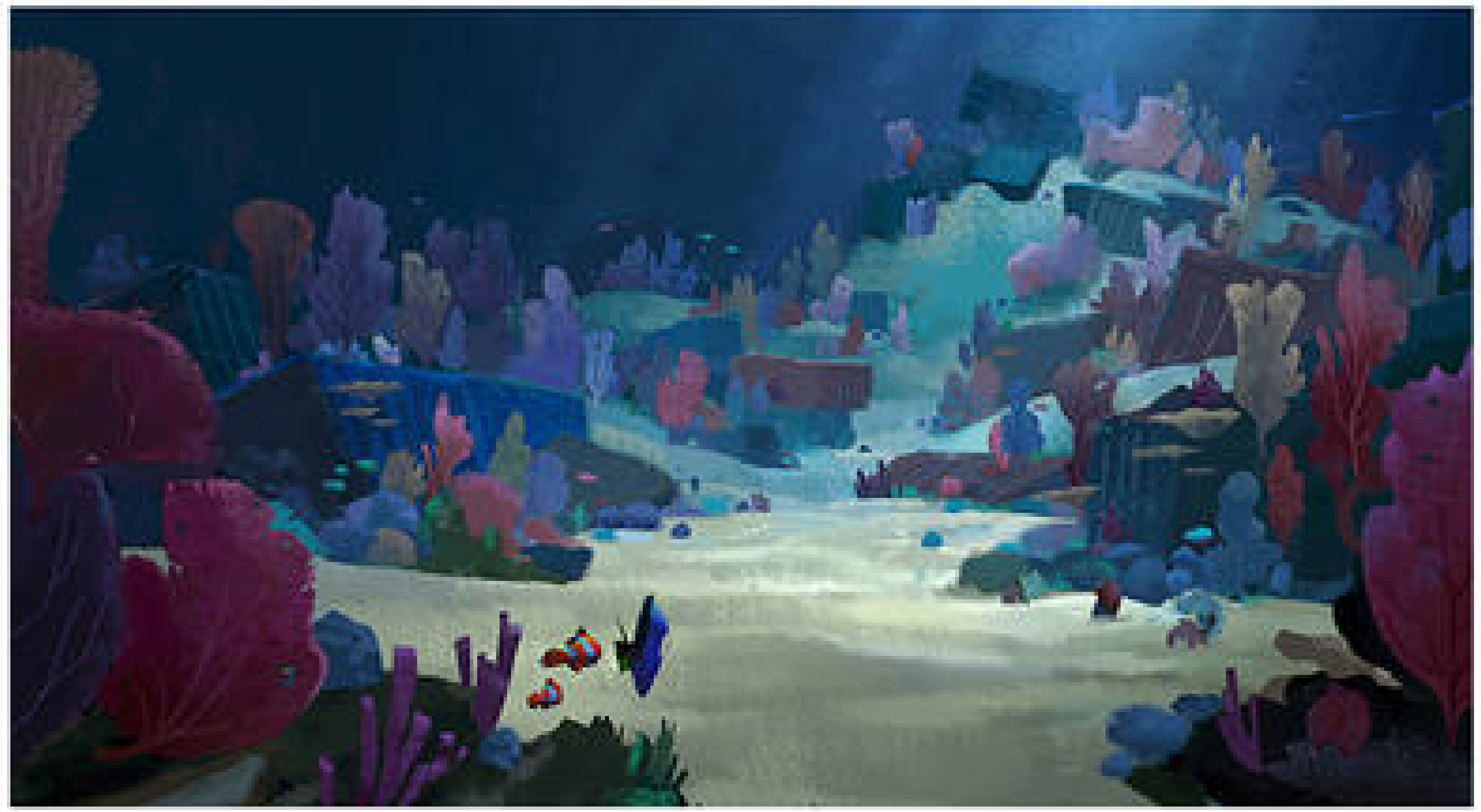
While trying to get back to Dory, Marlin and Nemo get help from the Tank Gang. In this version, they are world travelers who have made friends with a squadron of flying fish. They call on them to escort them to the Marine Life Institute in California. Marlin is anxious about flying out of water and doesn't trust them, causing friction between him and Gil.

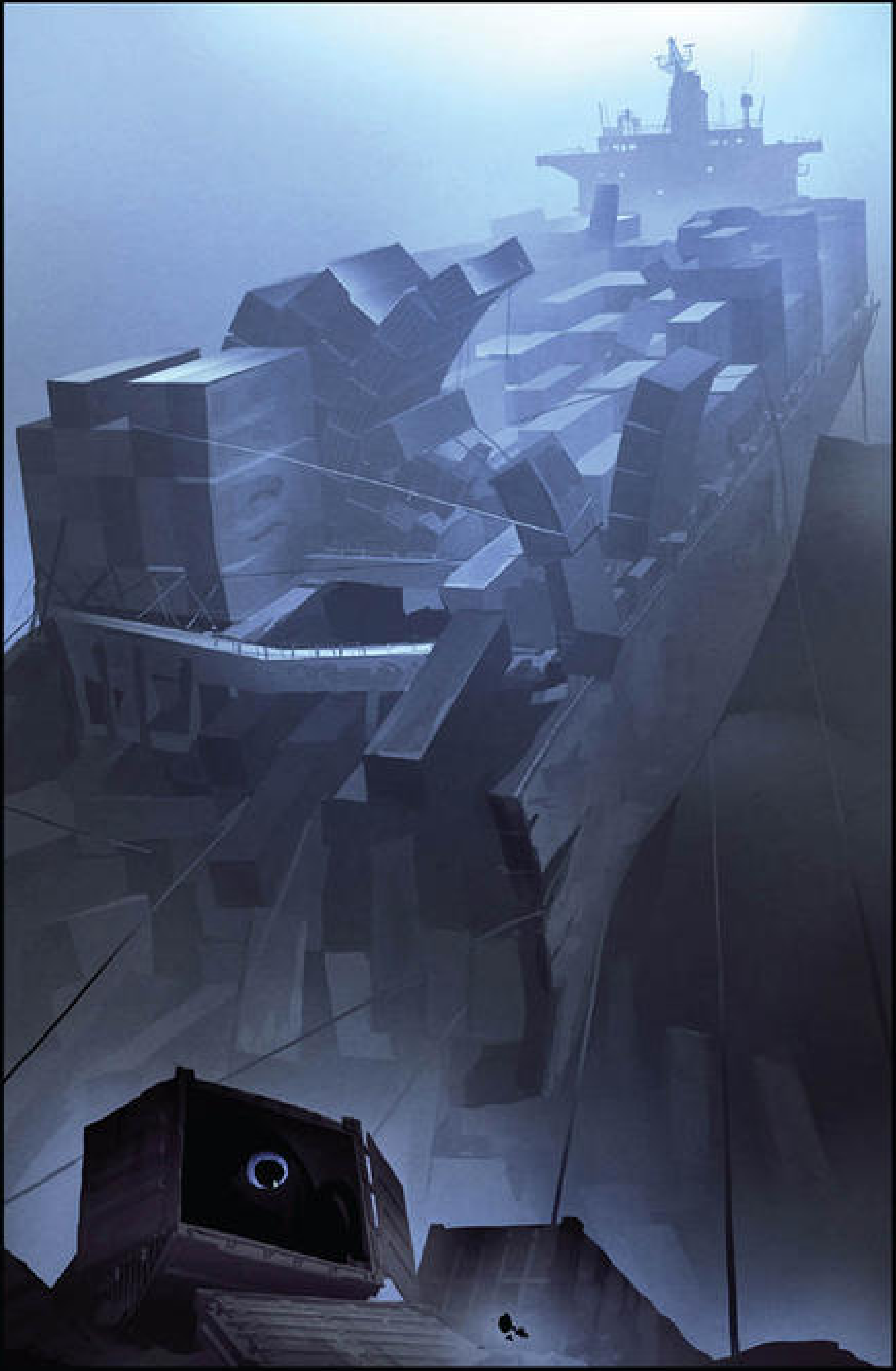


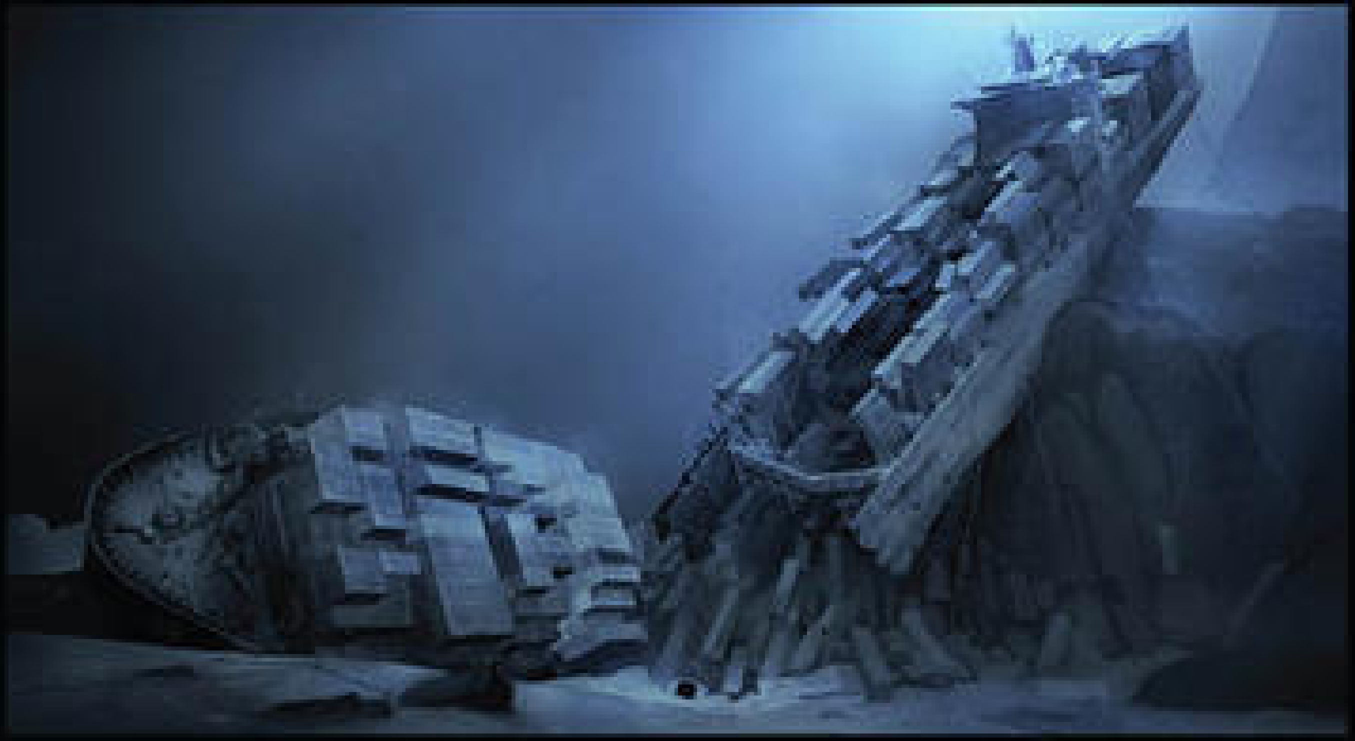

MAX
7200 LBS
NET

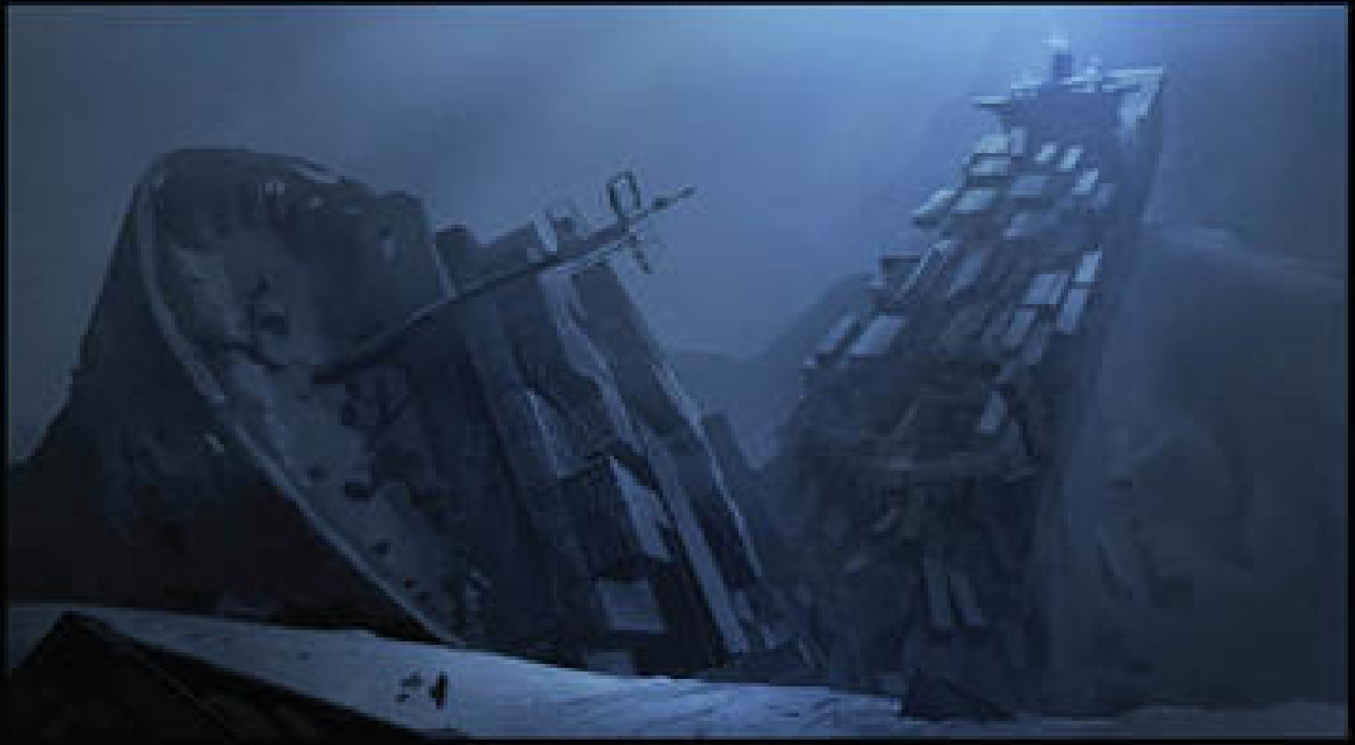




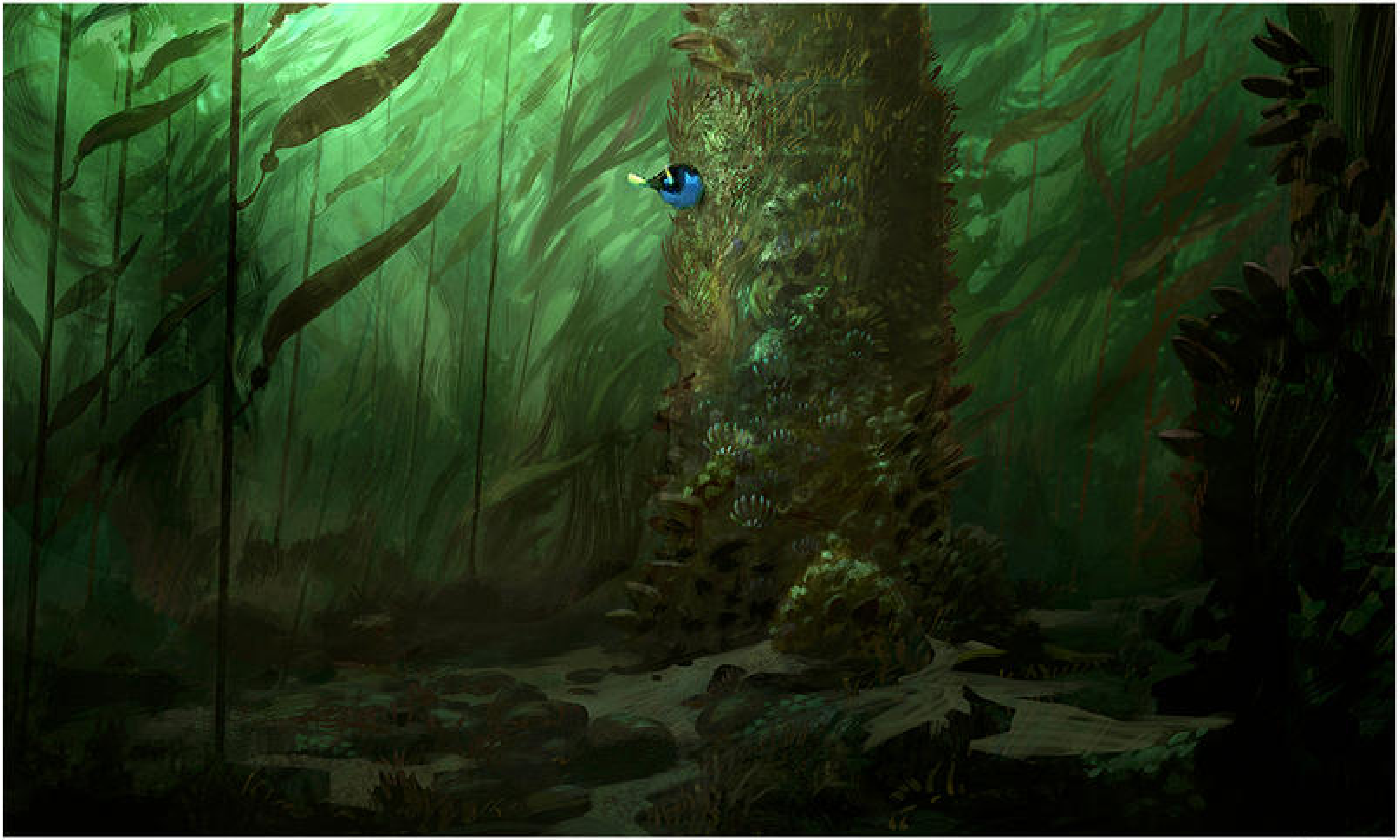


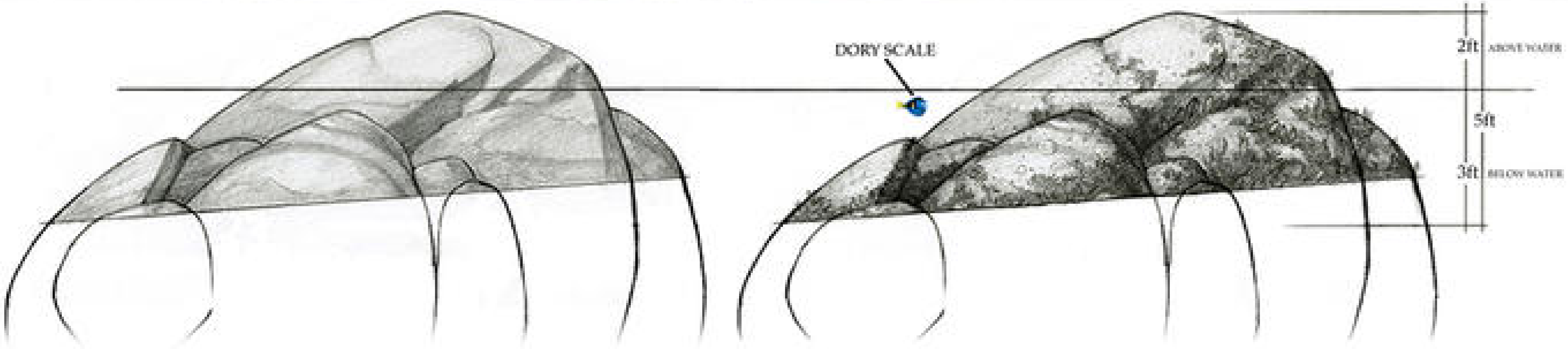


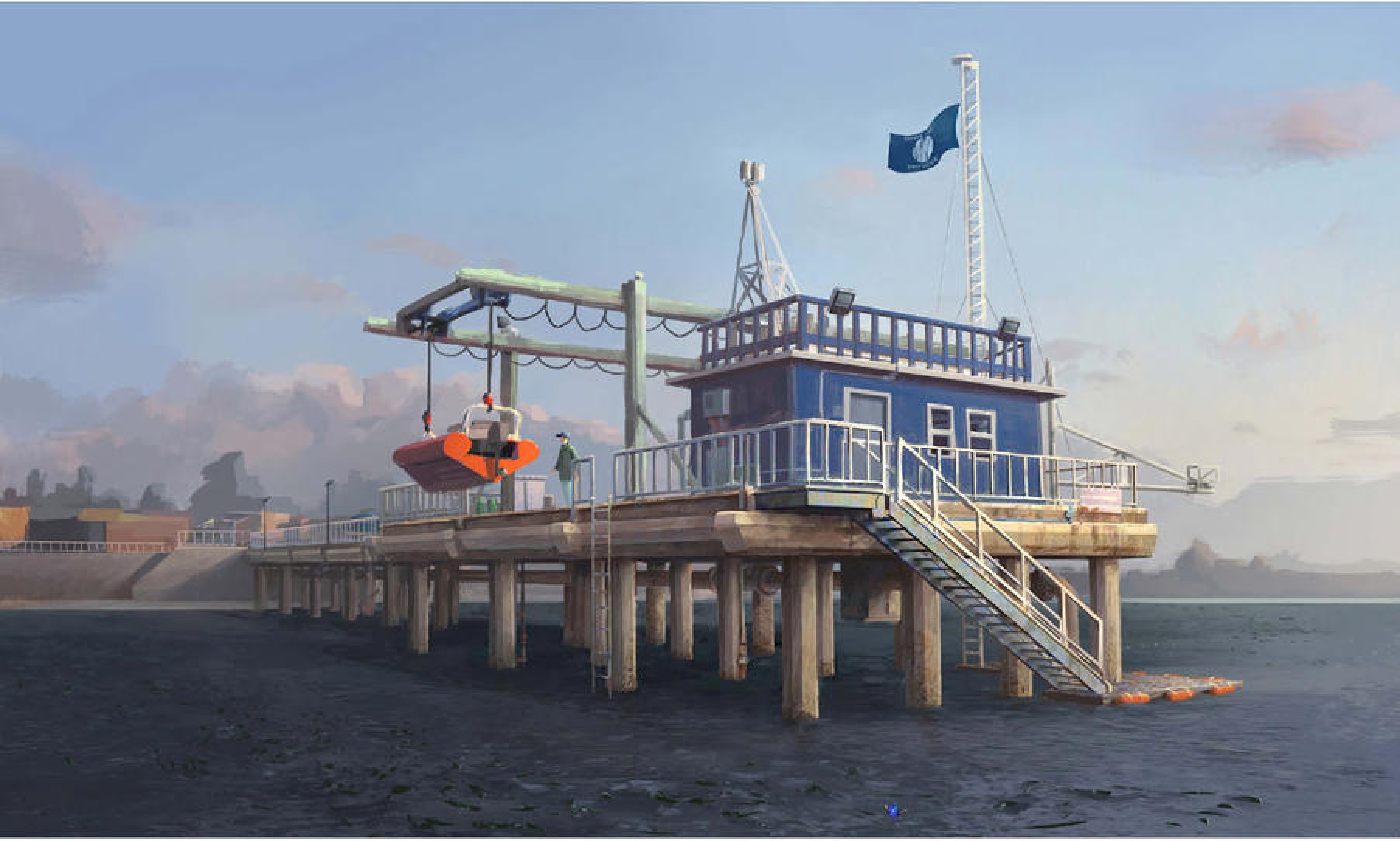




(previos spread)
TIM EVATT Digital painting
(this page)
TIM EVATT Digital painting
(opposite, top)
TIM EVATT Pencil and pen
(opposite, bottom left)
SHELLY WAN (Digital painting) and **TIM EVATT** (Layout)
(opposite, bottom right)
TIM EVATT Digital painting

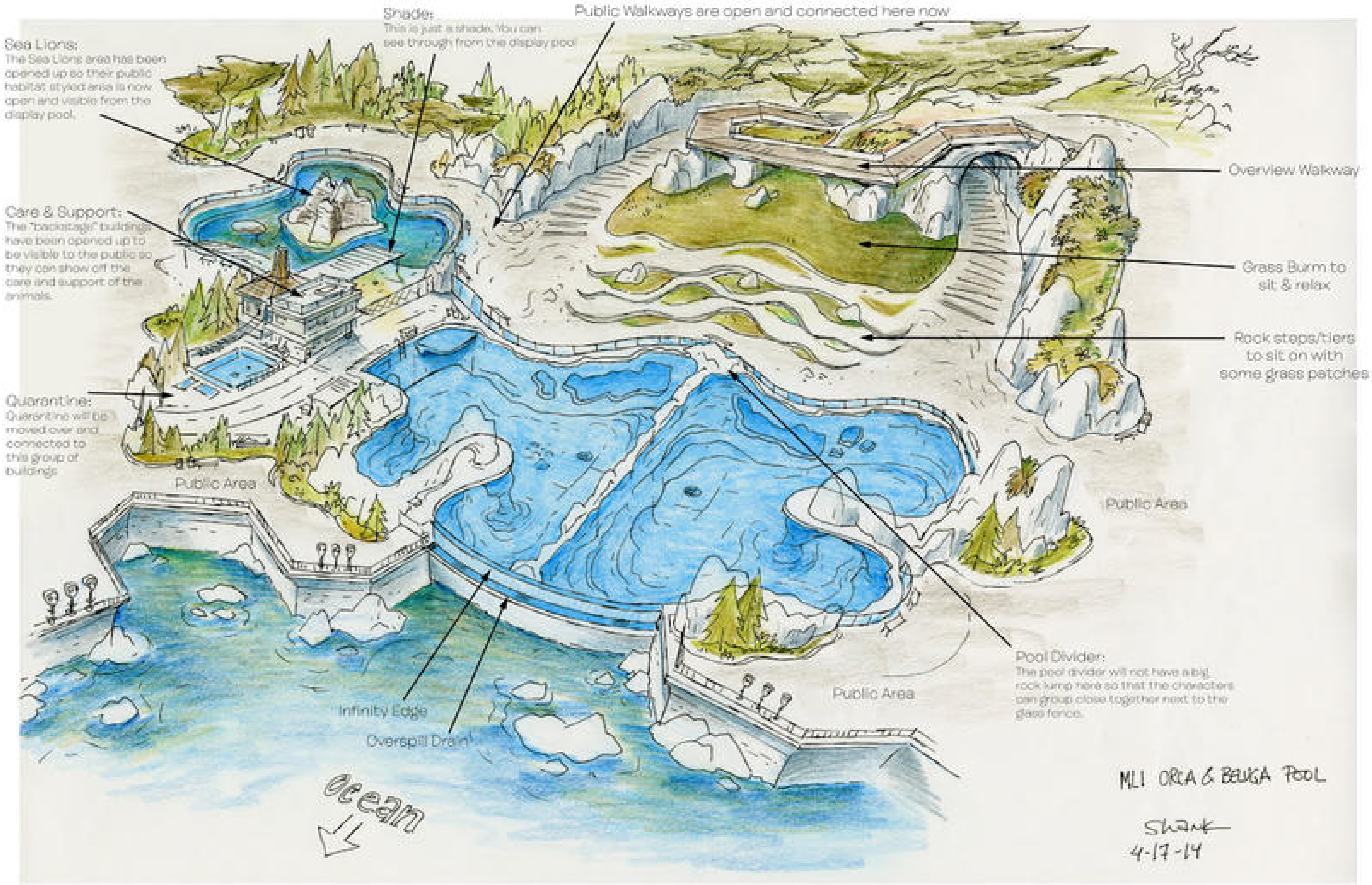



DORY SCALE
2ft ABOVE WATER
5ft
3ft BELOW WATER



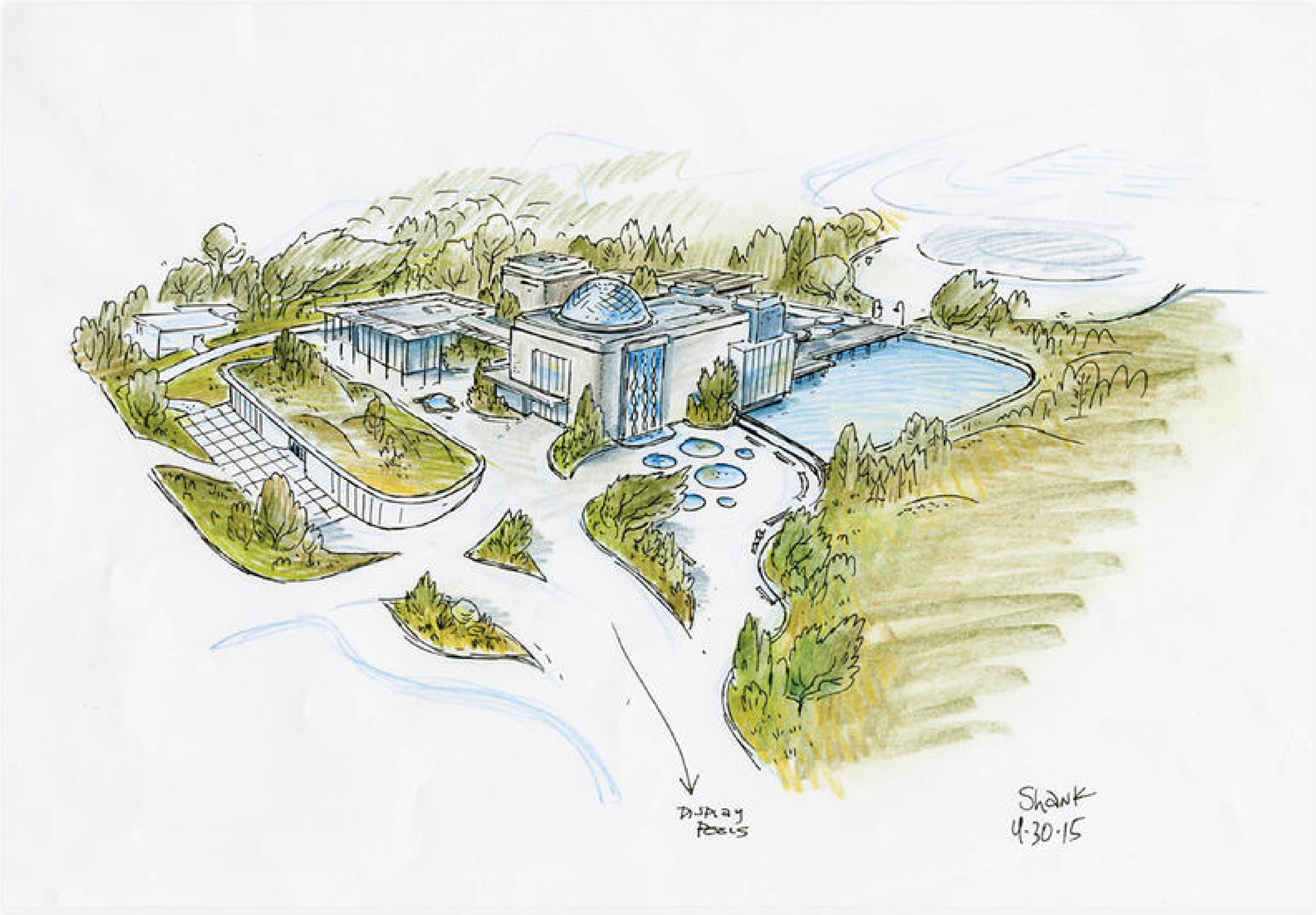
(above and opposite, top) **JASON MERCK** Digital painting

(opposite, bottom) **JASON MERCK** Pencil


Sea Lions:
The Sea Lions area has been opened up so their public habitat styled area is now open and visible from the display pool.
Shade:
This is just a shade. You can see through from the display pool
Public Walkways are open and connected here now
Overview Walkway
Care & Support:
The "backstage" buildings have been opened up to be visible to the public so they can show off the care and support of the animals.
Grass Burm to sit & relax
Rock steps/tiers to sit on with some grass patches
Quarantine:
Quarantine will be moved over and connected to this group of buildings
Public Area
Public Area
Pool Divider:
The pool divider will not have a big rock lump here so that the characters can group close together next to the glass fence.
Public Area
Infinity Edge
Overspill Drain
Ocean
MLI ORCA & BELUGA POOL
Shank
4-17-14

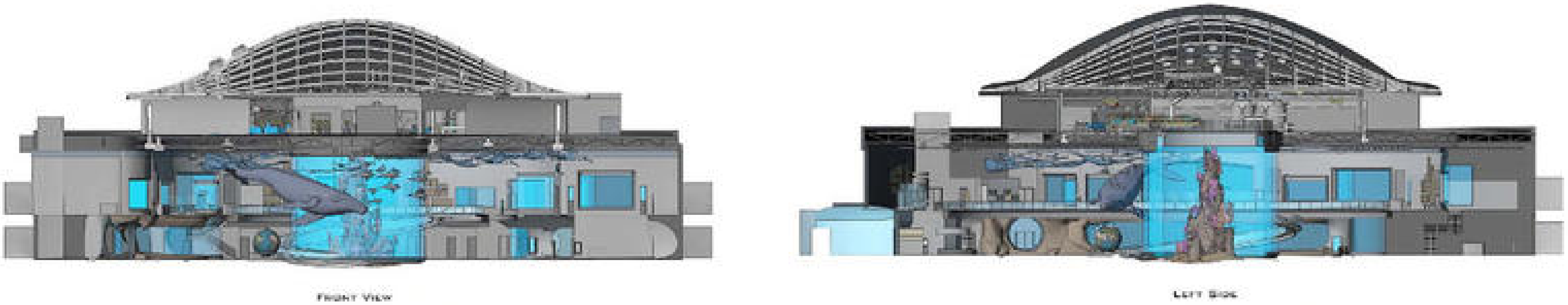
The design for the **MARINE LIFE INSTITUTE** evolved significantly as the story developed. Each iteration of the set added layers of history and unique personality. It was inspired by the numerous aquariums and research centers we visited over the course of the film, though we tried to make a more progressive and idealized composite with a primary purpose to rescue, rehabilitate, and release oceanic wildlife.

— *Don Shank, Environments Art Director*


Display Pools

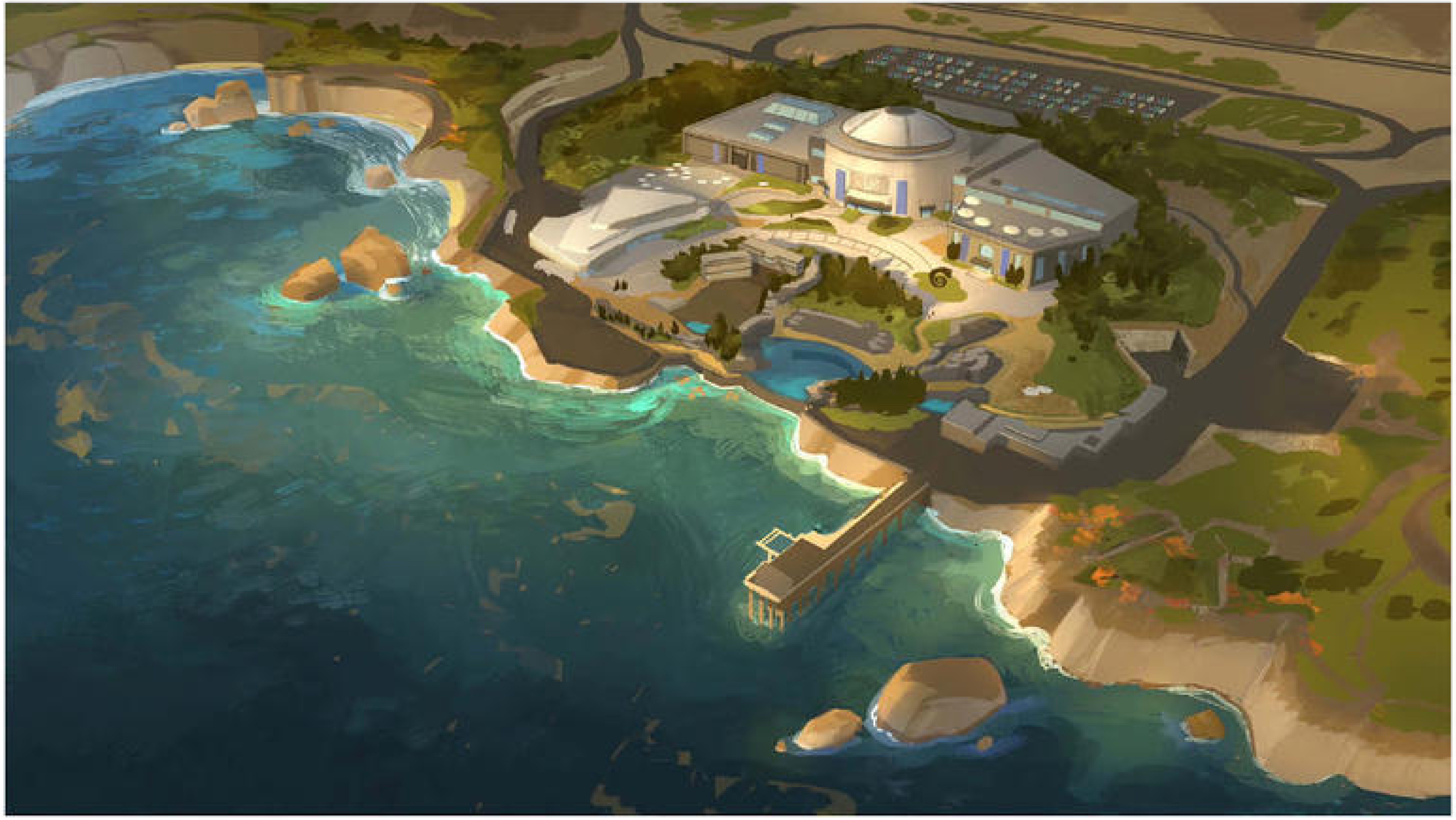
Shank
4·30·15

DON SHANK Colored pencil



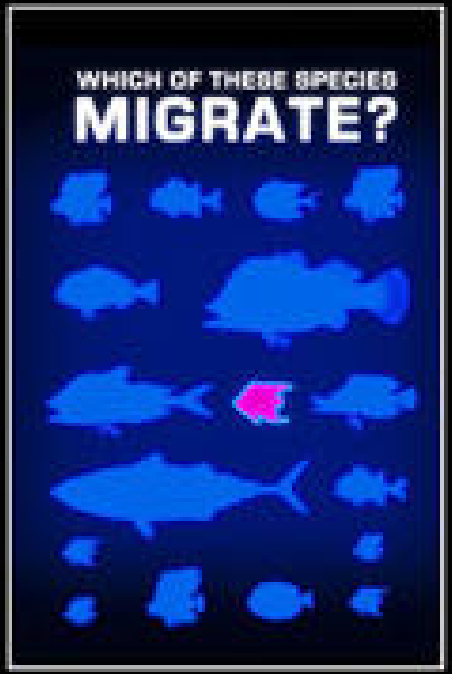
FRONT VIEW

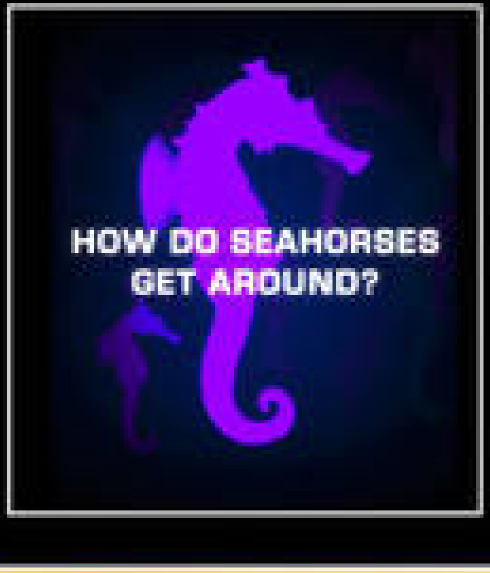
LEFT SIDE

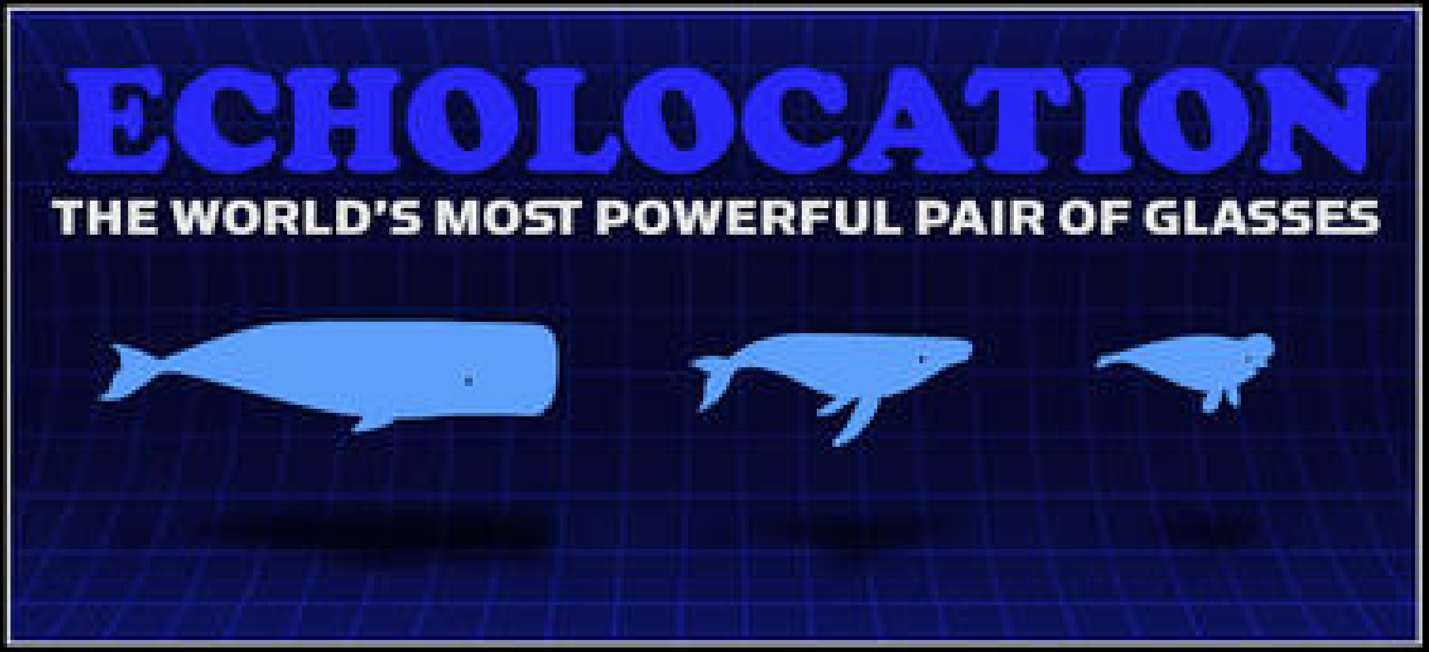


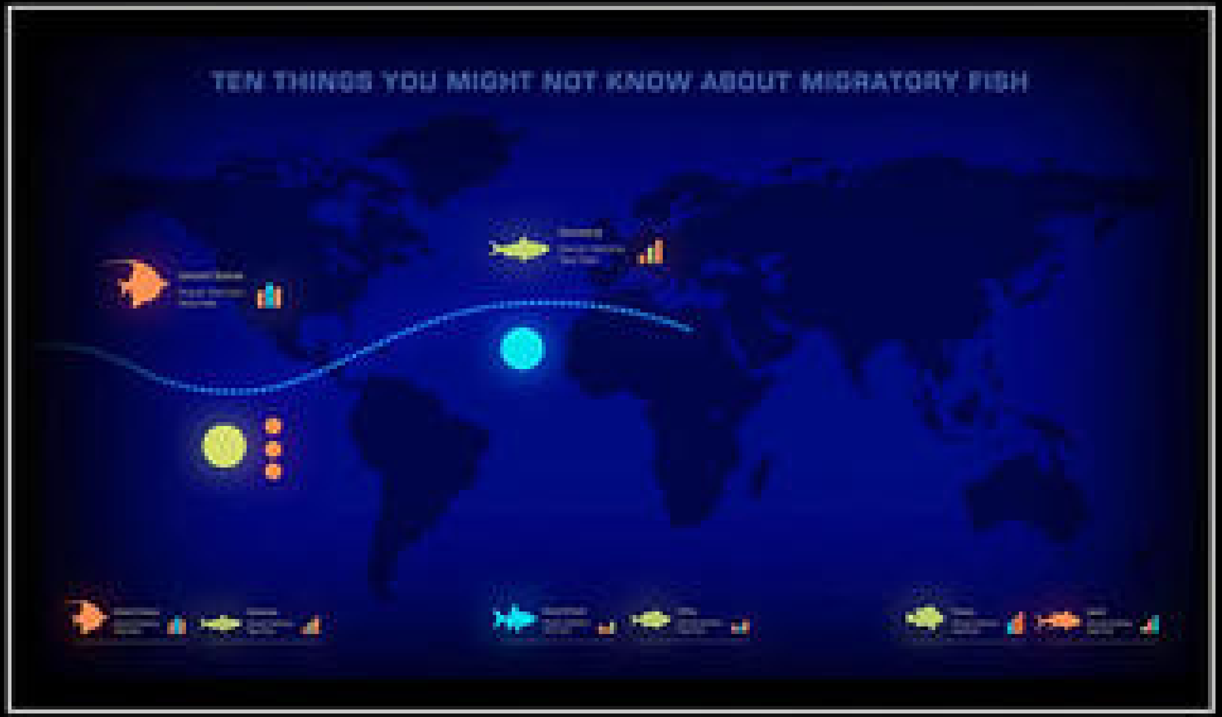
(top) **TIM EVATT** PreVis model

(bottom) **TIM EVATT** Digital painting

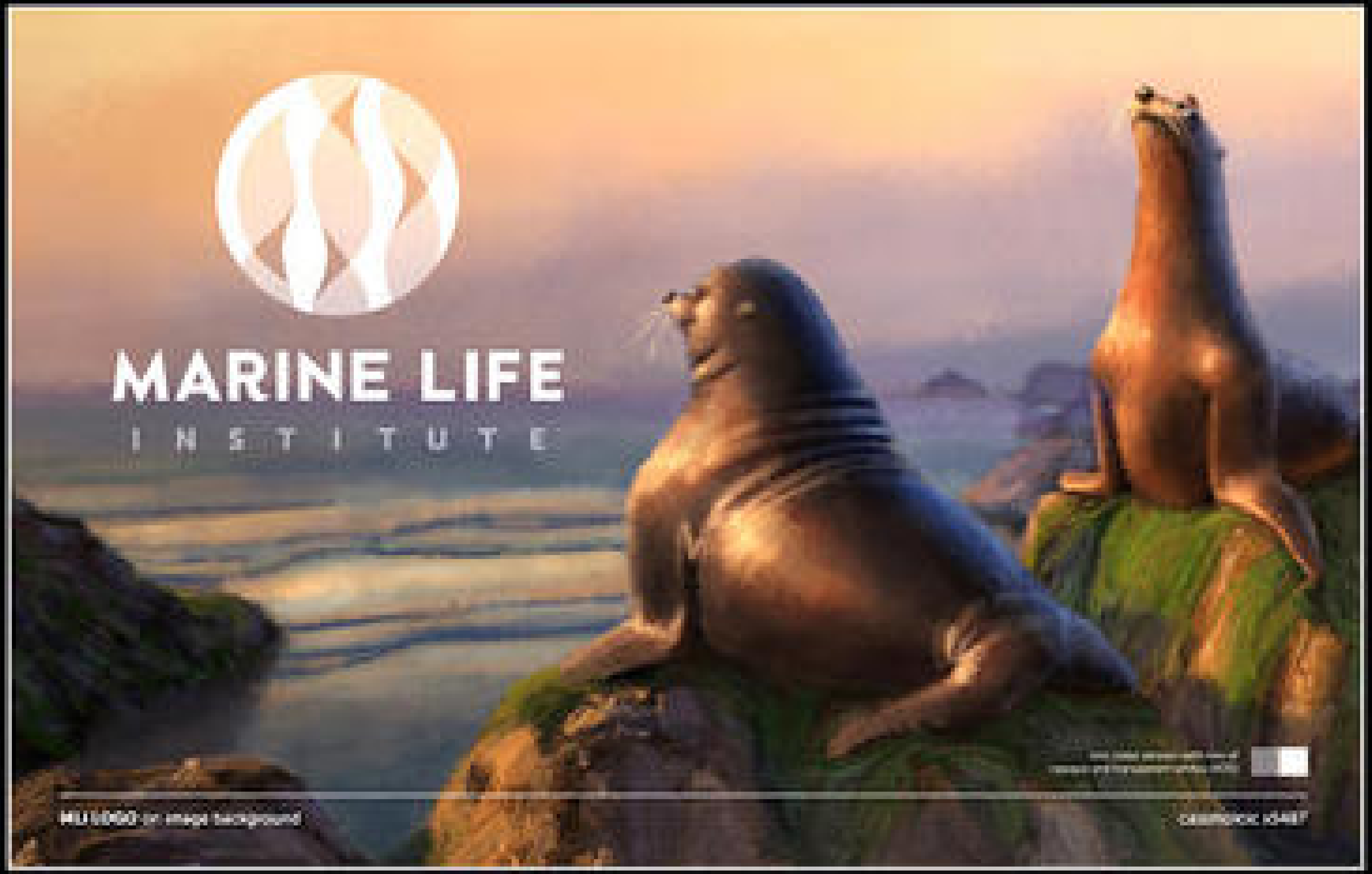

WHICH OF THESE SPECIES
MIGRATE?


HOW DO SEAHORSES GET AROUND?

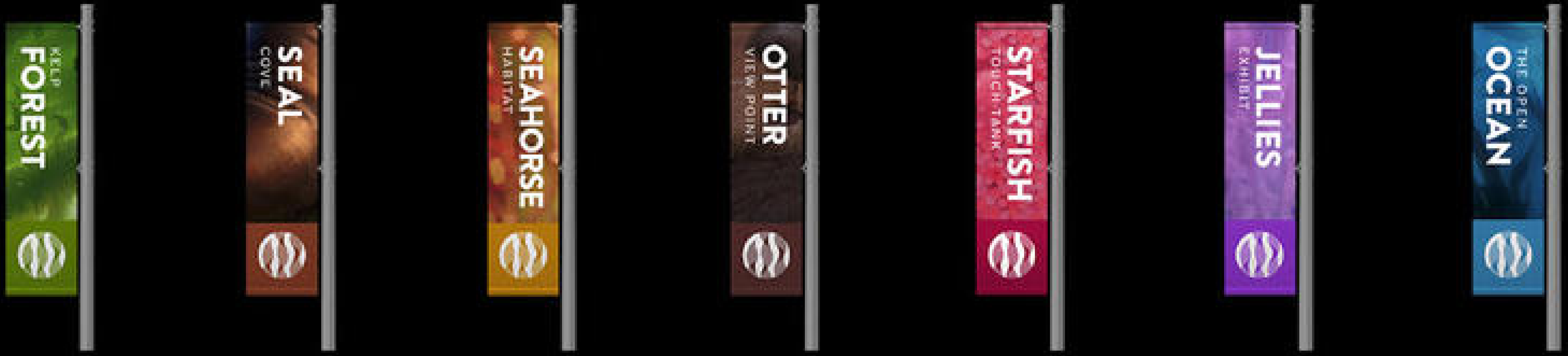

ECHOLOCATION
THE WORLD'S MOST POWERFUL PAIR OF GLASSES


TEN THINGS YOU MIGHT NOT KNOW ABOUT MIGRATORY FISH

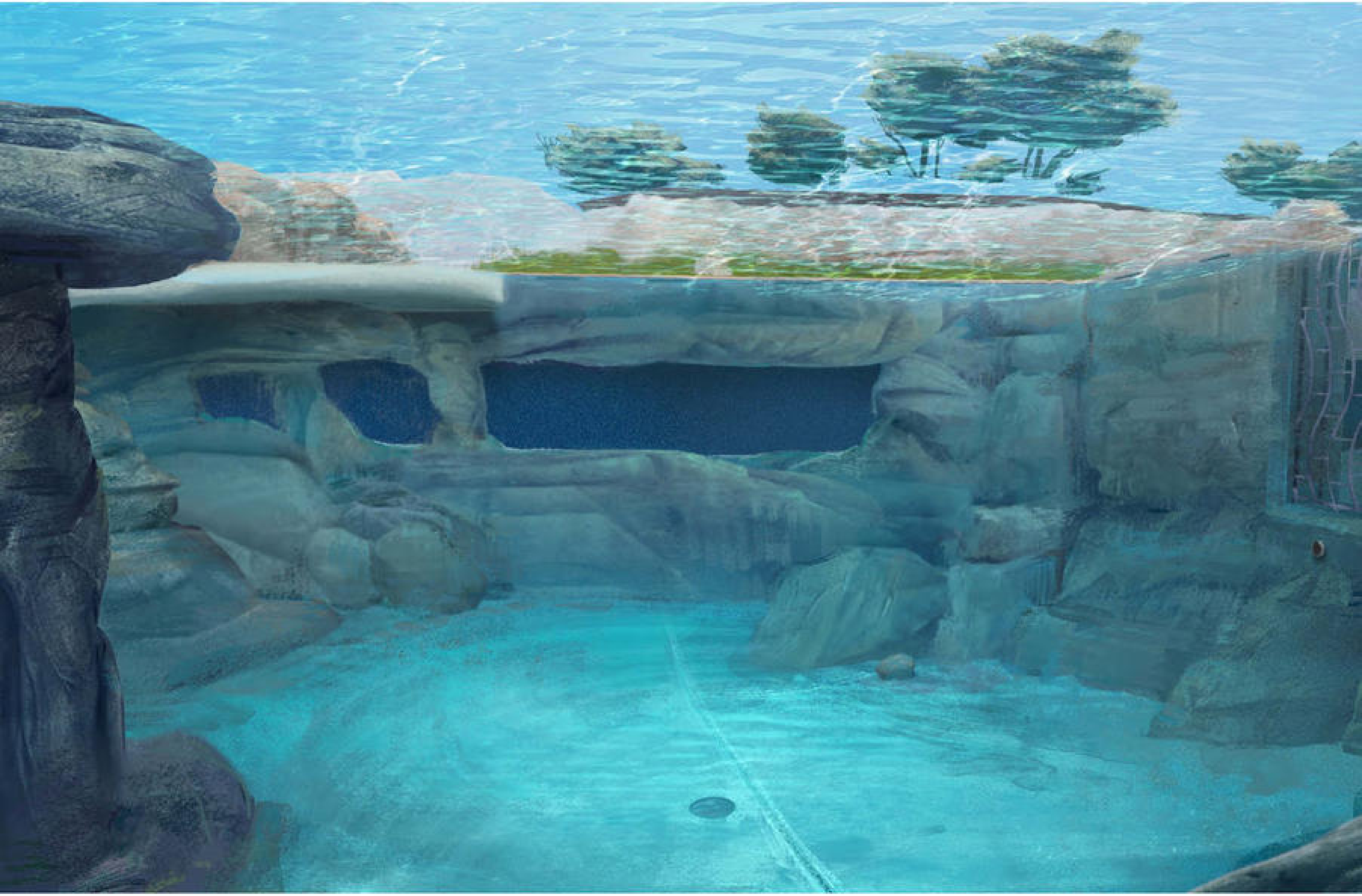
(top row and above) **CRAIG FOSTER** Graphic design


MARINE LIFE
INSTITUTE
MLI LOGO on image background

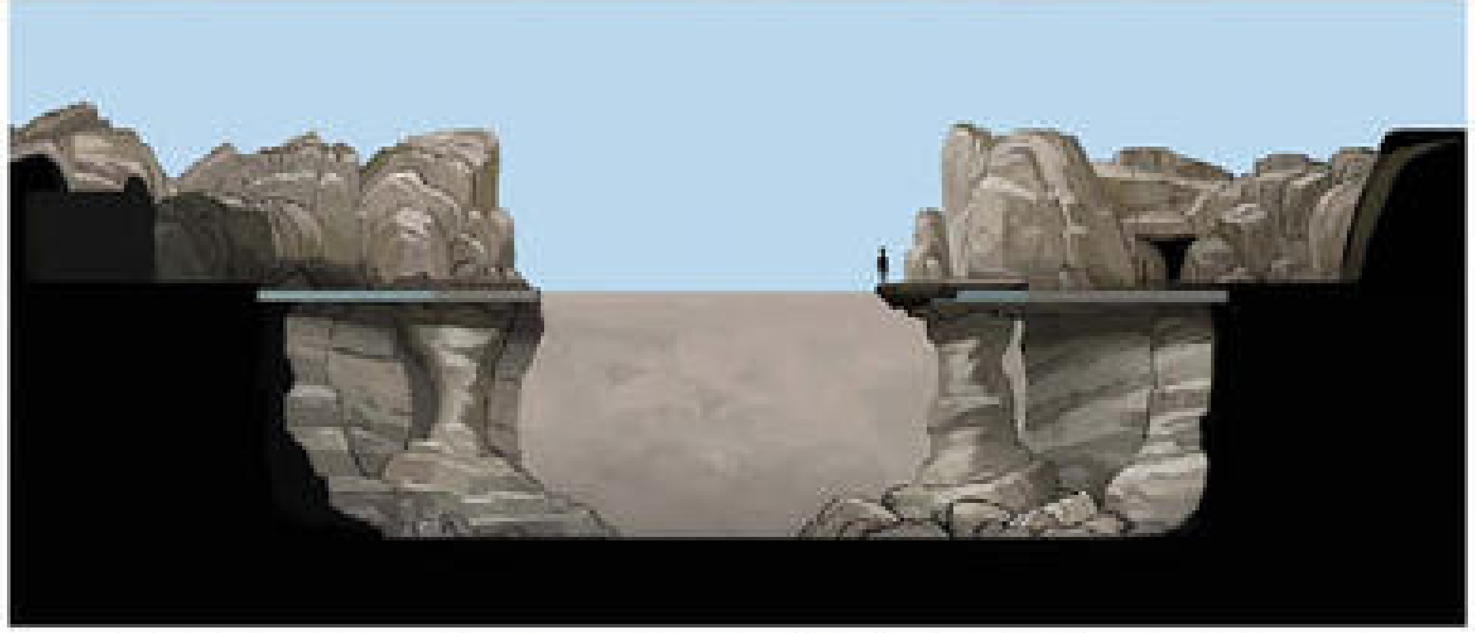
SHARON CALAHAN Digital painting, **CASSANDRA SMOLCIC** Graphic design

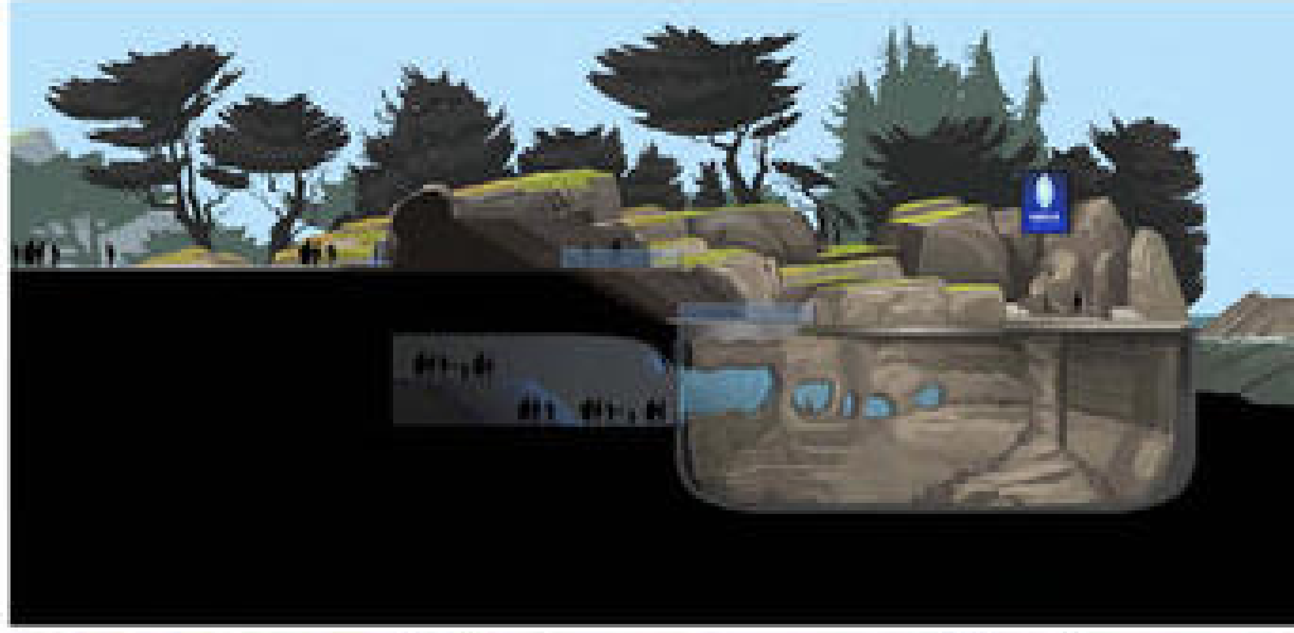

KELP
FOREST
SEAL
COVE
SEAHORSE
HABITAT
OTTER
VIEW POINT
STARFISH
TOUCH TANK
JELLIES
EXHIBIT
THE OPEN
OCEAN

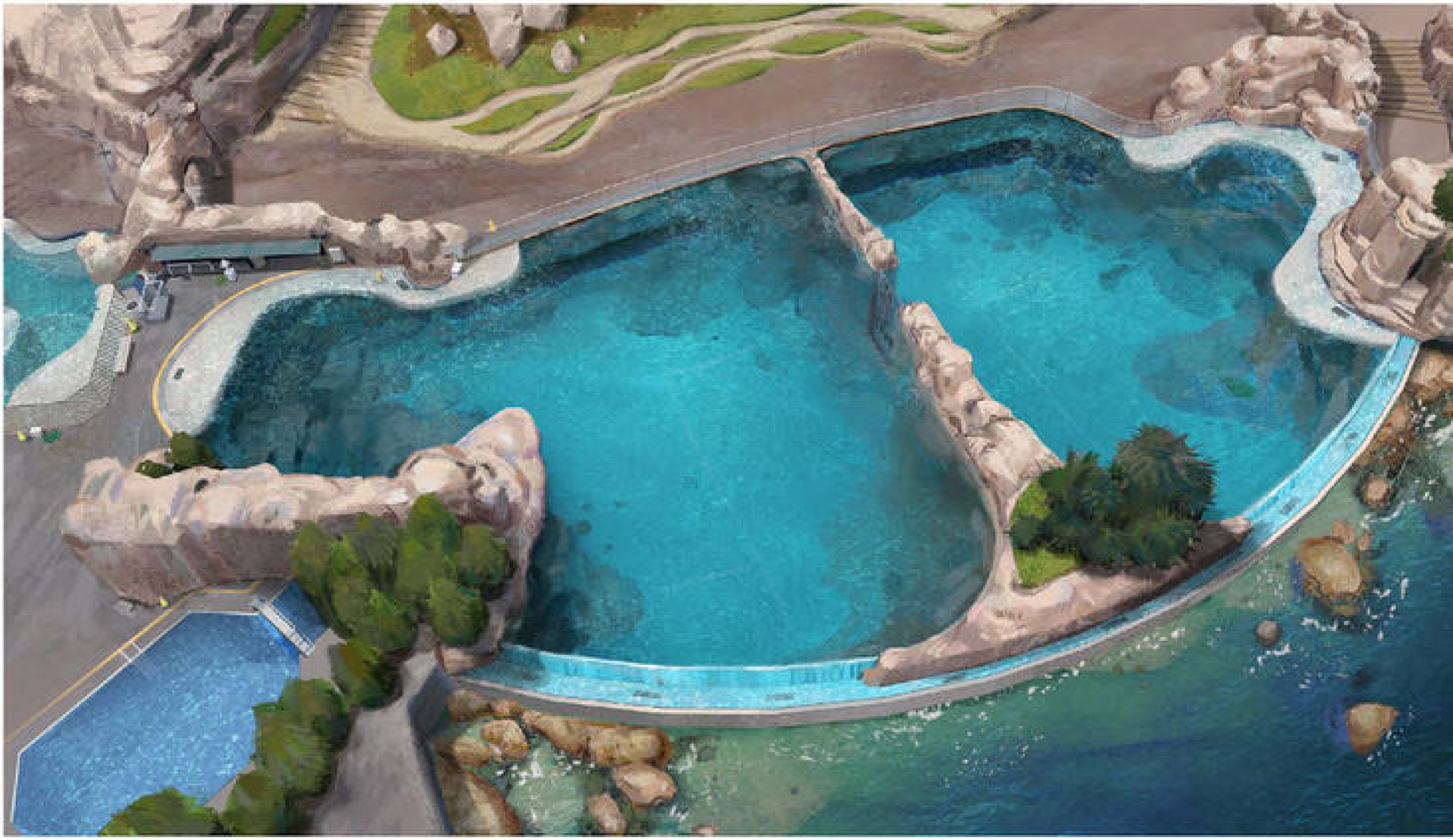
CASSANDRA SMOLCIC Graphic design



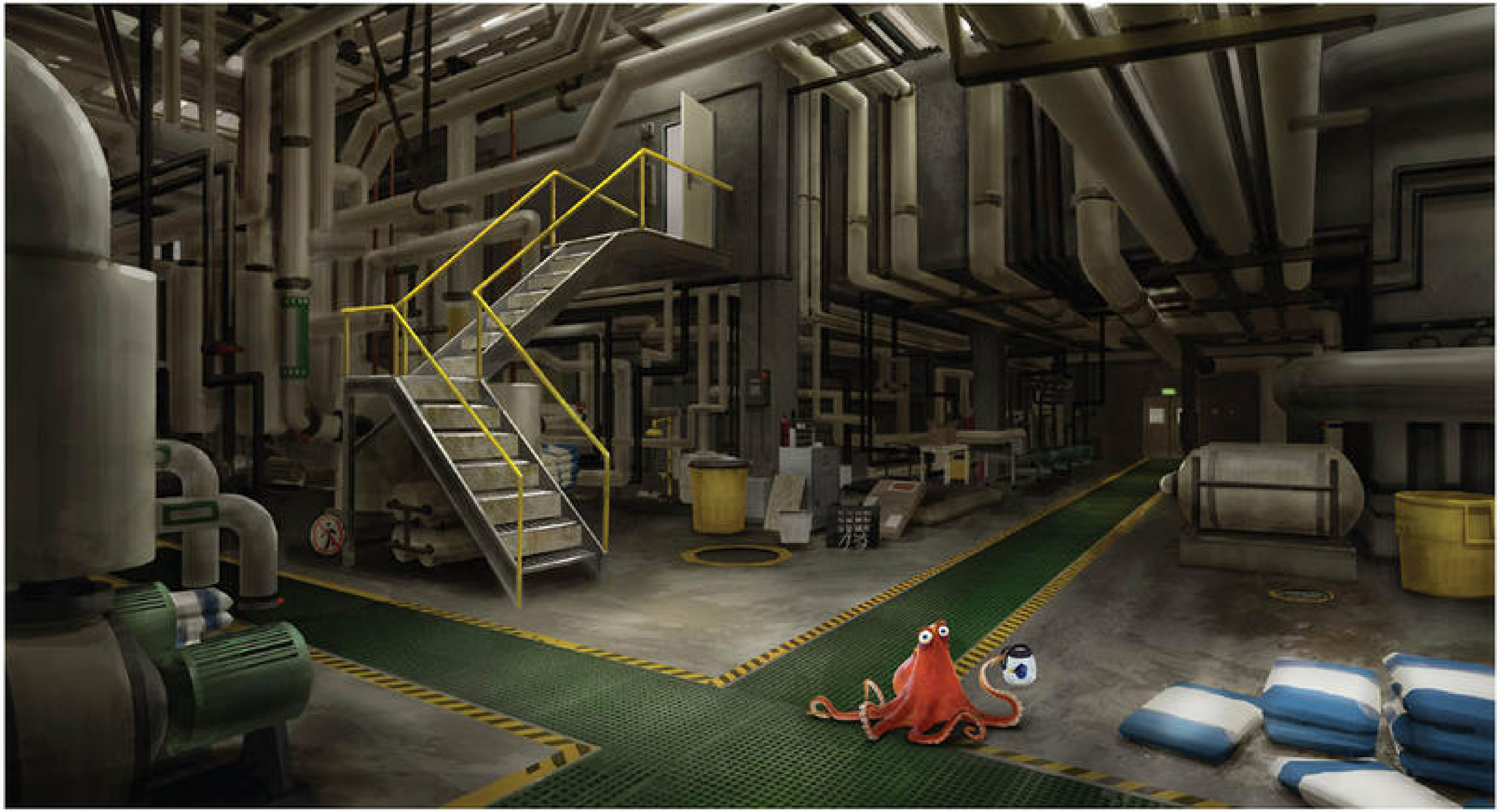
(above and opposite, bottom) **RONA LIU** Digital painting

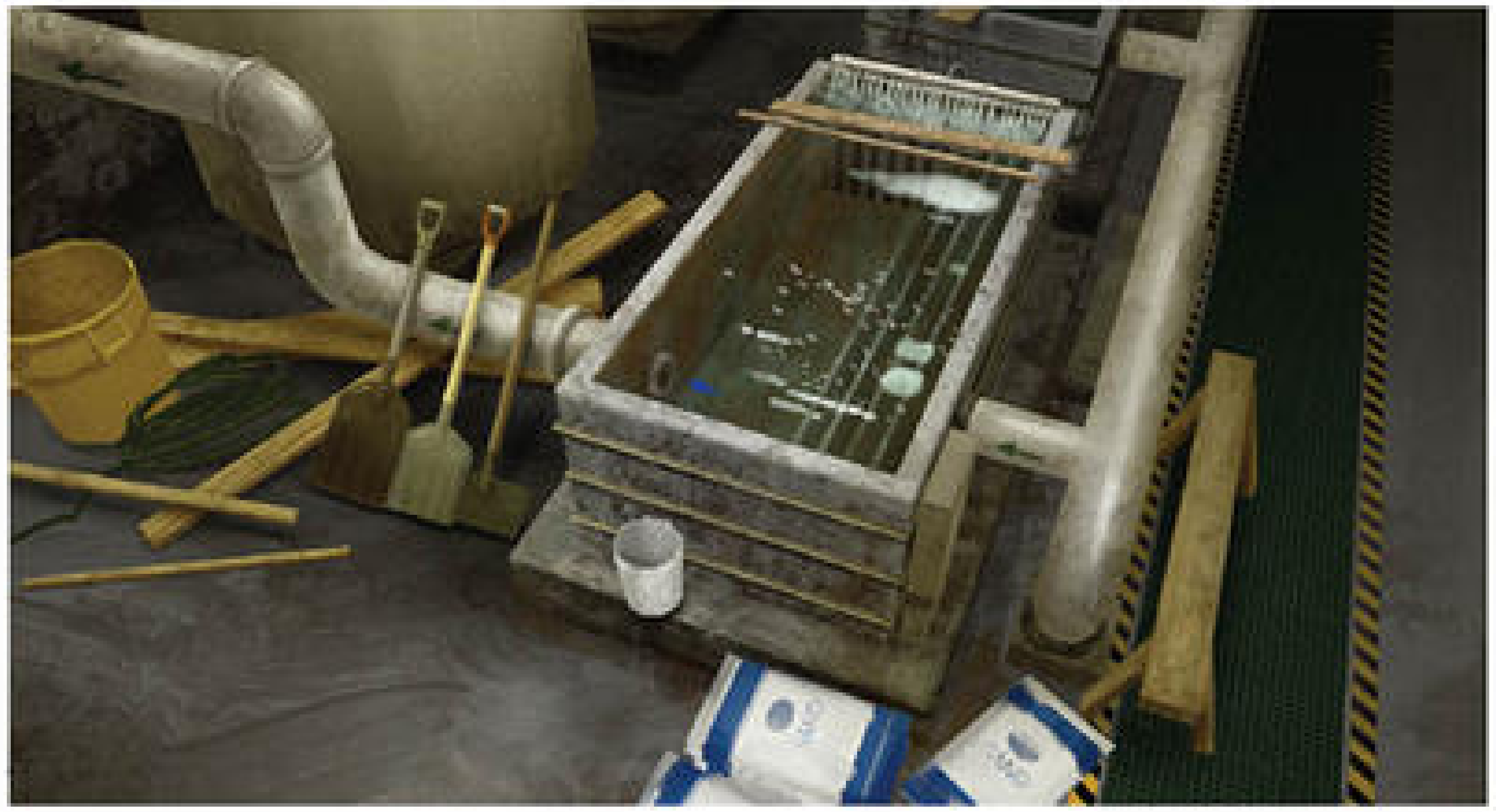






(top row) **TIM EVATT** Digital painting





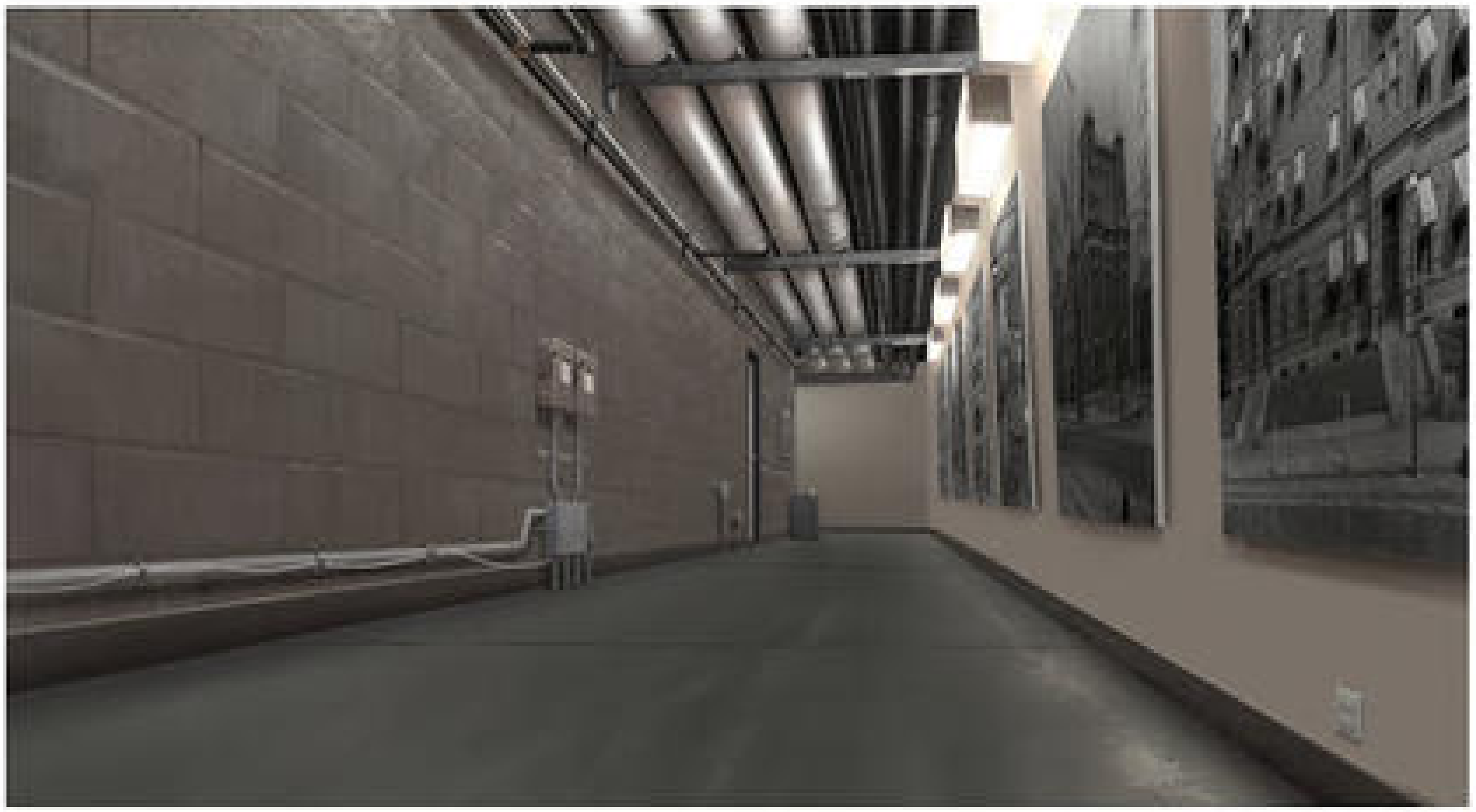
In order to make Hank and Dory feel visually out of place, we're using a muted **COLOR PALETTE** for these sets. Whenever story calls for subdued colors, it's an opportunity for us to play with texture and aging of the materials.

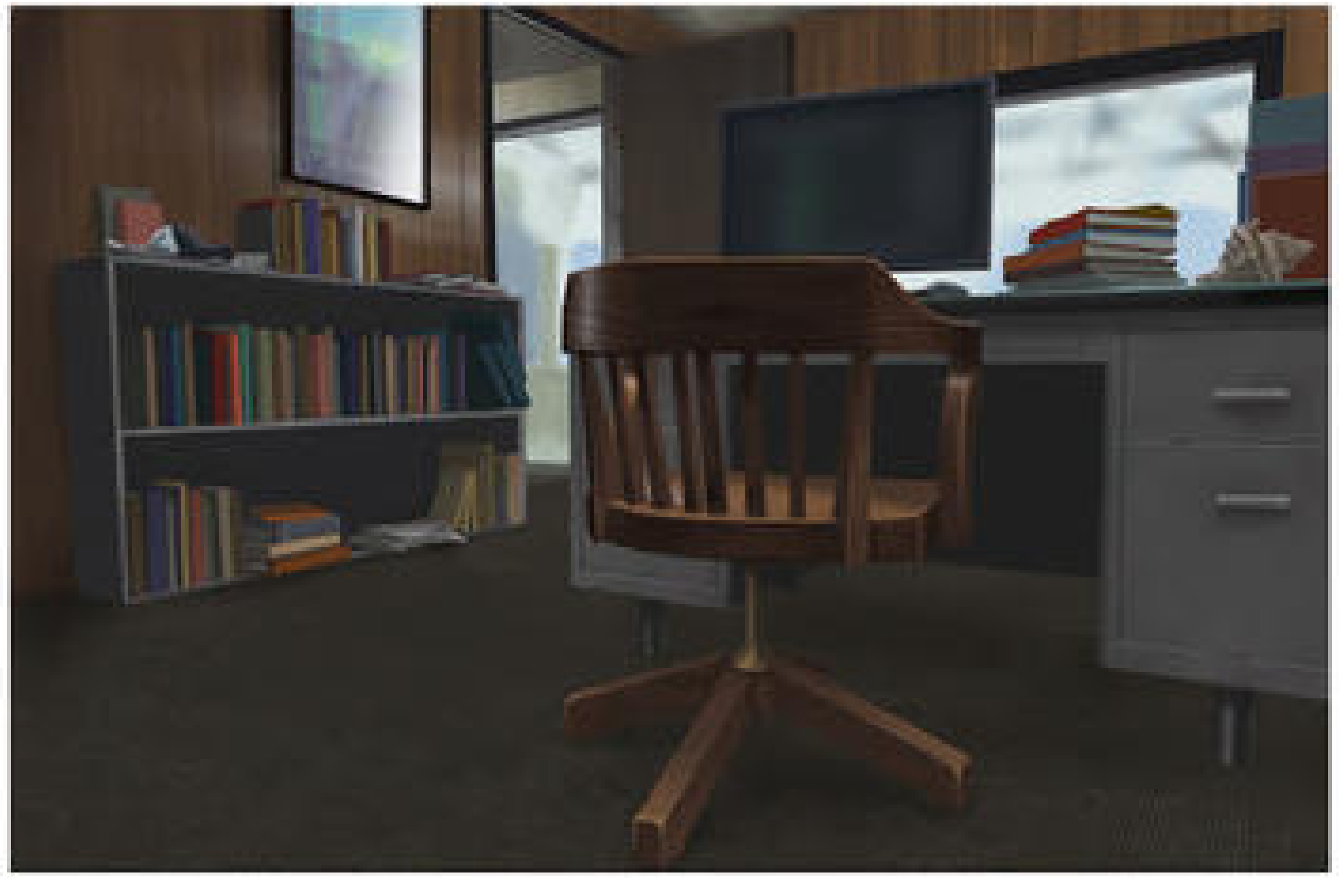
— Rona Liu, Production Artist

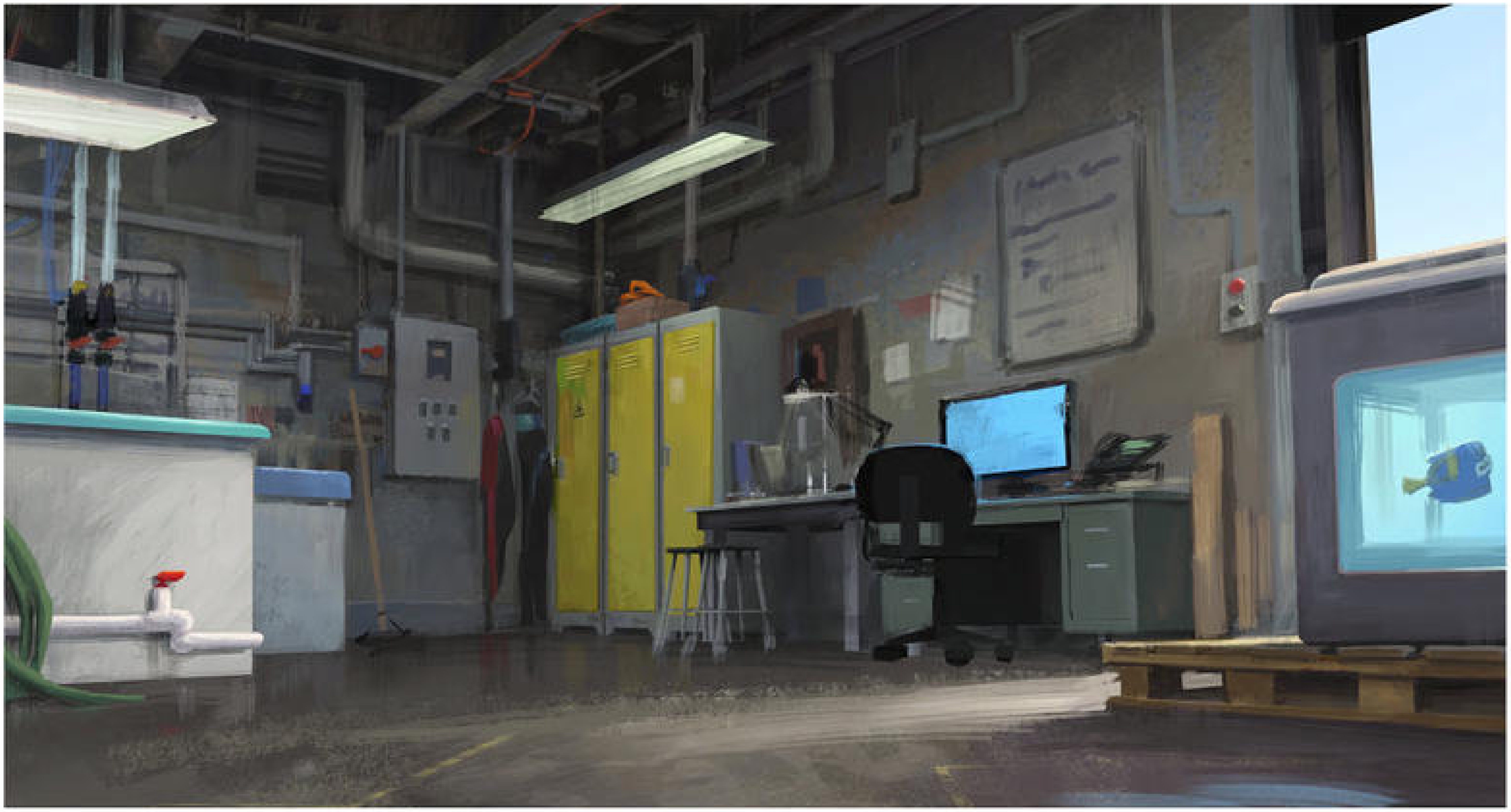
(this page and opposite) **RONA LIU** Digital painting

(opposite, top right) **TIA KRATTER** Digital painting

(opposite, bottom) **JASON MERCK** Digital painting

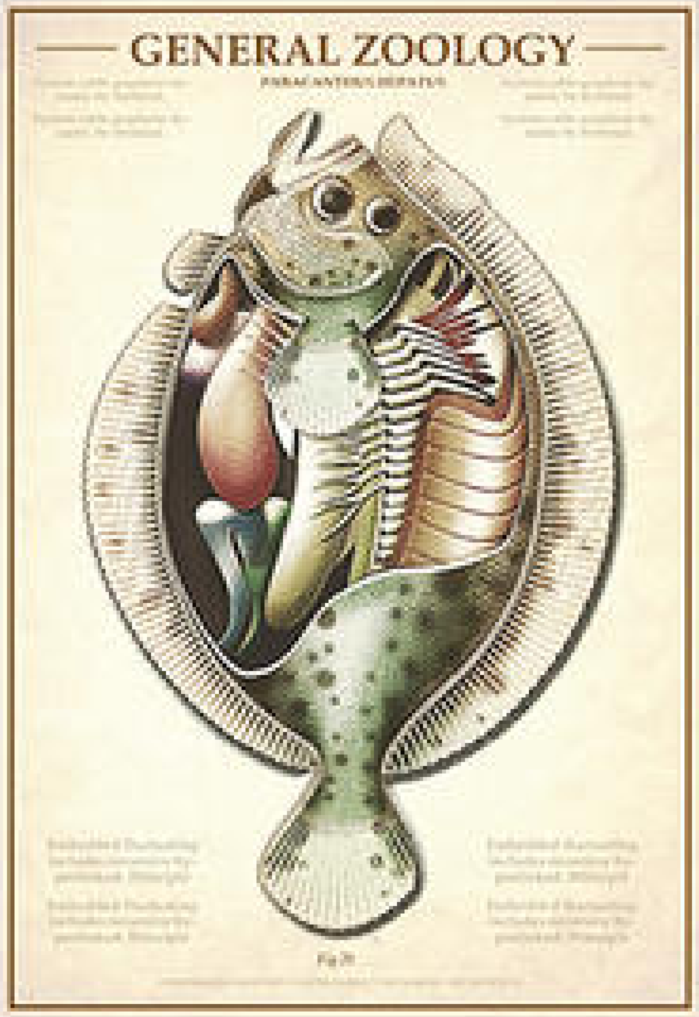


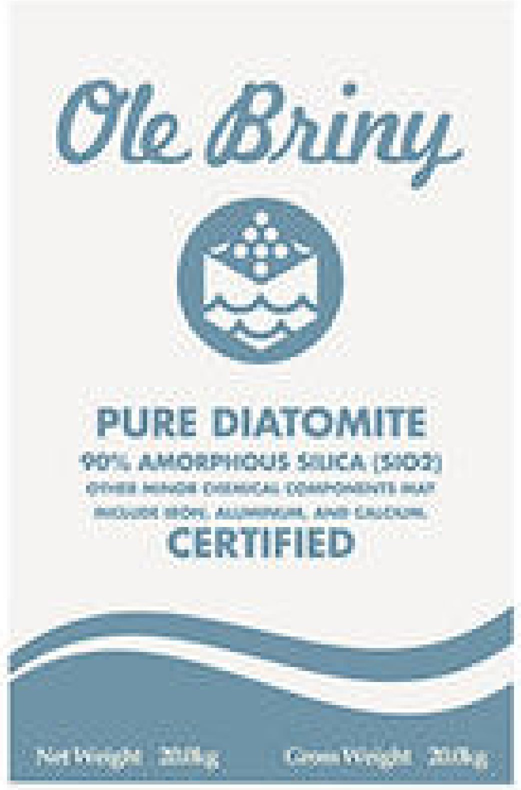


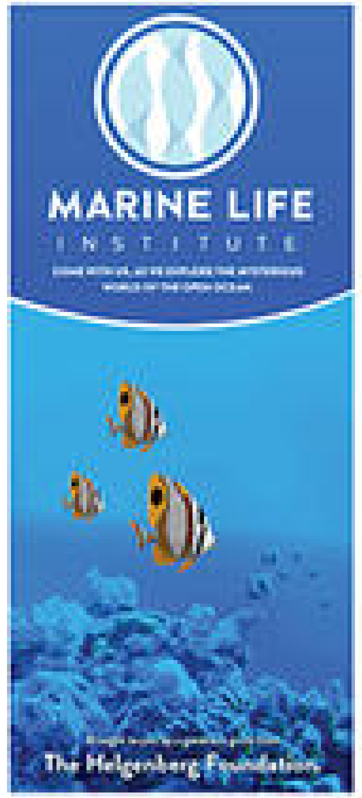


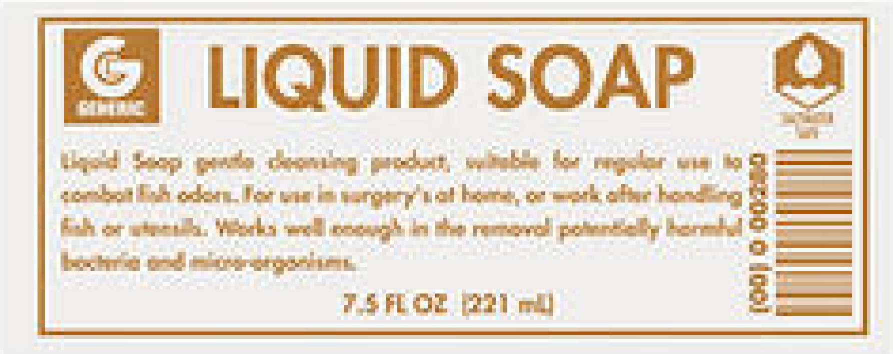
By the time *Finding Dory* is finished, the **GRAPHICS TEAM** will have made thousands of signs, labels, maps, and notes for the film. When we are first looking at what graphics might be needed for a particular set or story point, we first try to view it from a point of emotional authenticity. What does it feel like to visit an aquarium in reality? What kind of graphics might I see? Then we look to the story to see what supporting role the graphics need to play. Is there information they need to clearly convey? A plot point that hinges on a particular sign? Or are they in the background, placed throughout the set as needed to make the space feel authentic—like the sticky notes and pill bottles in Quarantine. The General Zoology poster is a great example of a graphic that needed to serve a dual purpose. It's both decorative—it plays a role in the set dressing for the scene—and serves the story. The fish has a lot of information in it, which washes over the viewer—it's too detailed to digest without close examination. It turns out that it is the shape of the fish that matters most, though. Hank uses it to camouflage himself—he fits perfectly within the outline.

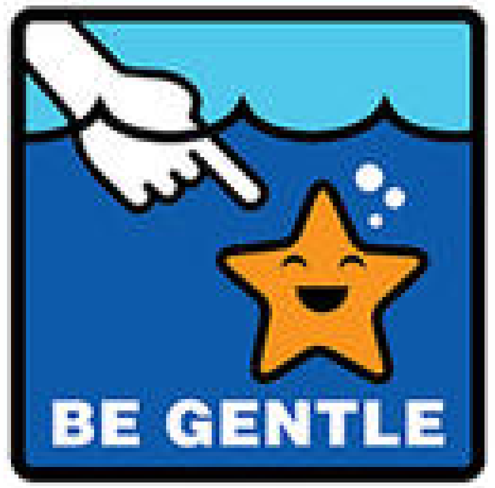
— Craig Foster, Graphics Lead

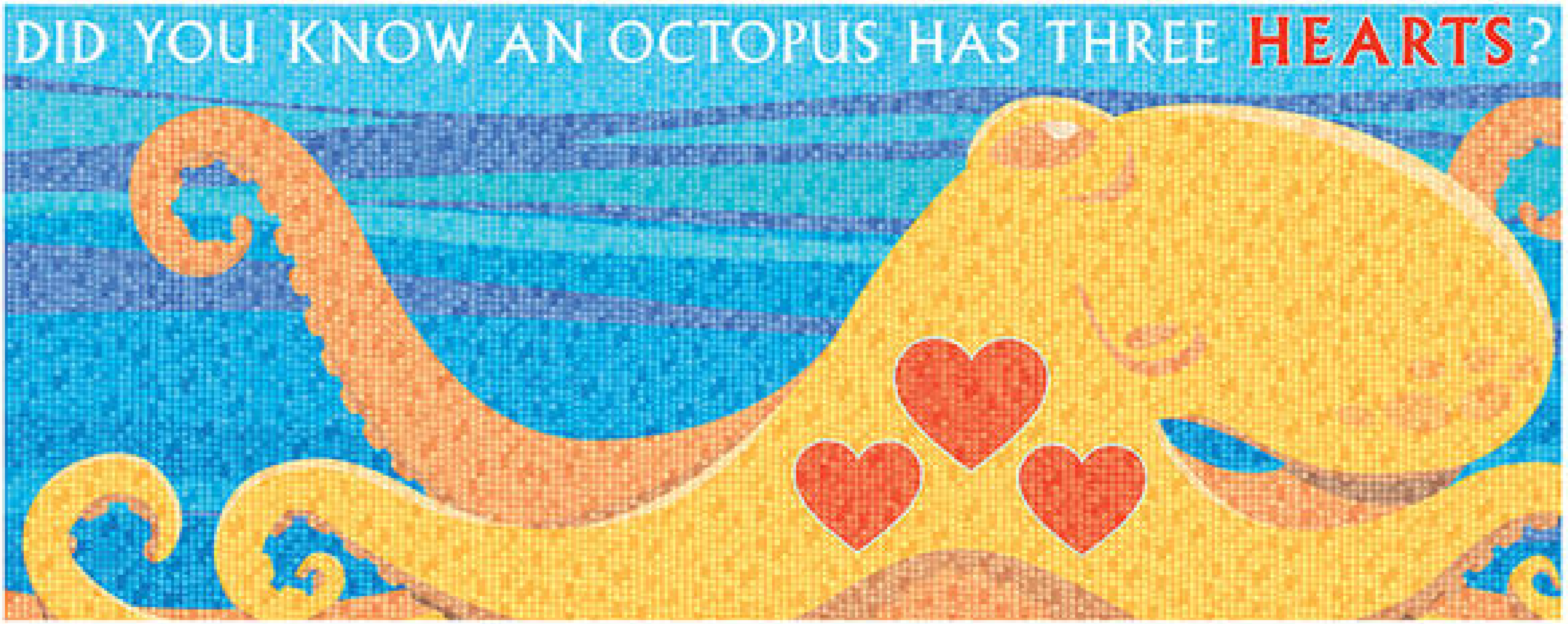

GENERAL ZOOLOGY
PARACANTHUS HEPATUS

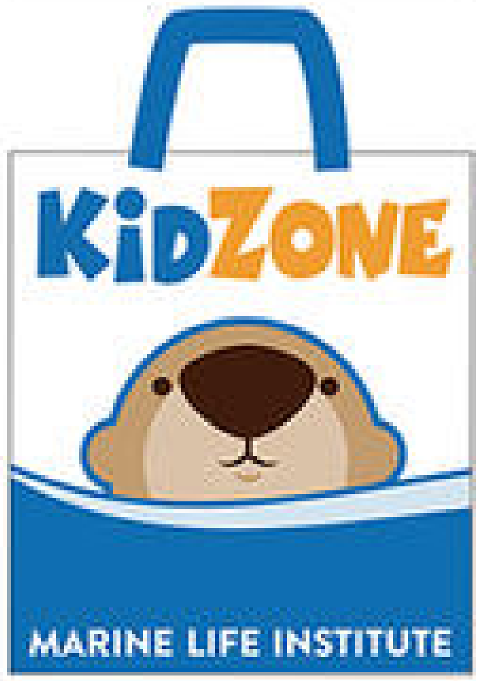

Ole Briny
PURE DIATOMITE
90% AMORPHOUS SILICA (SIO2)
OTHER MINOR CHEMICAL COMPONENTS MAY INCLUDE IRON, ALUMINUM, AND CALCIUM.
CERTIFIED
Net Weight 20.0kg
Gross Weight 20.0kg


MARINE LIFE
INSTITUTE
The Helgenberg Foundation

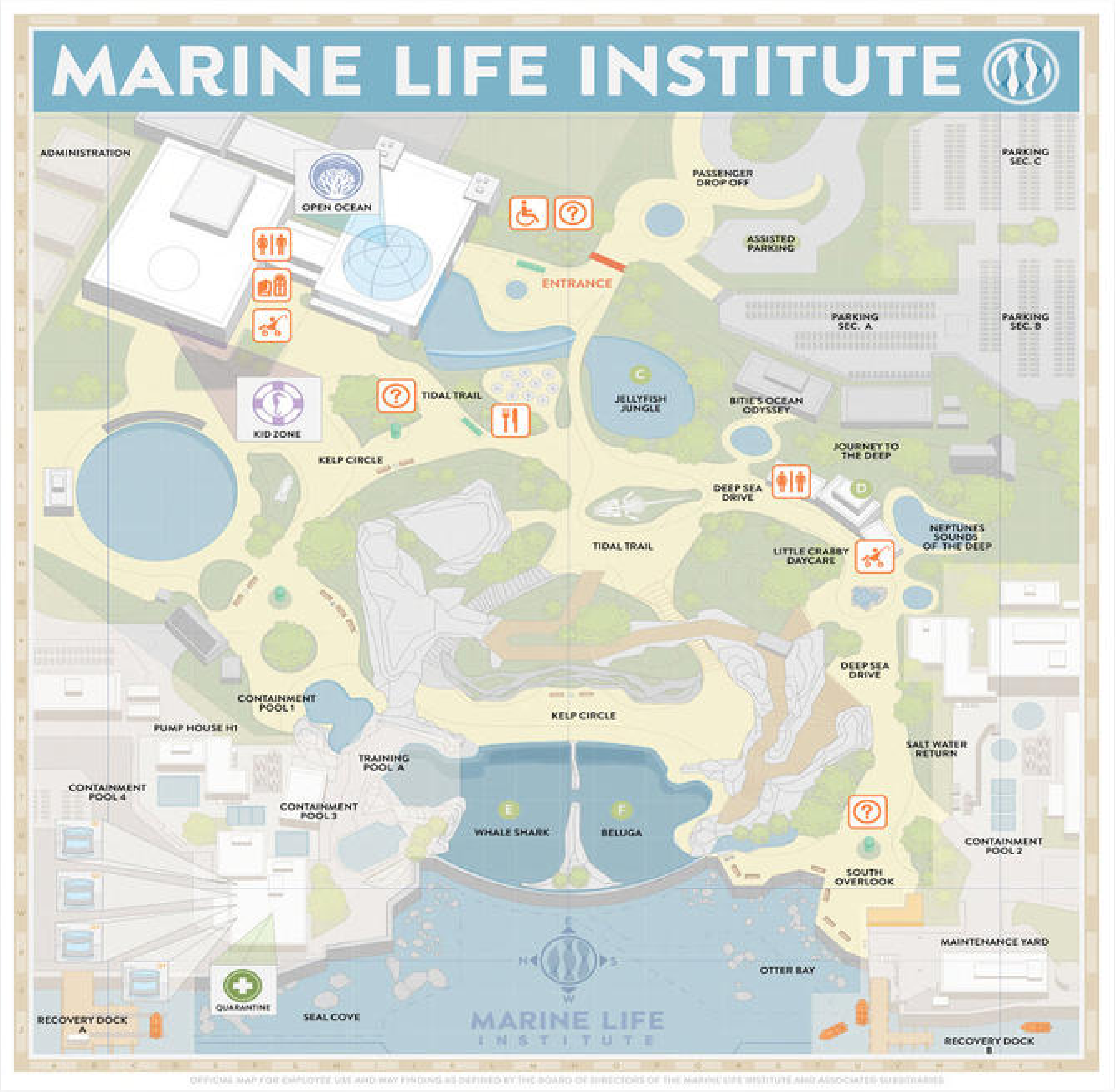

GENERIC
LIQUID SOAP
Liquid Soap gentle cleansing product, suitable for regular use to combat fish odors. For use in surgery's at home, or work after handling fish or utensils. Works well enough in the removal potentially harmful bacteria and micro-organisms.
7.5 FL OZ (221 ml)

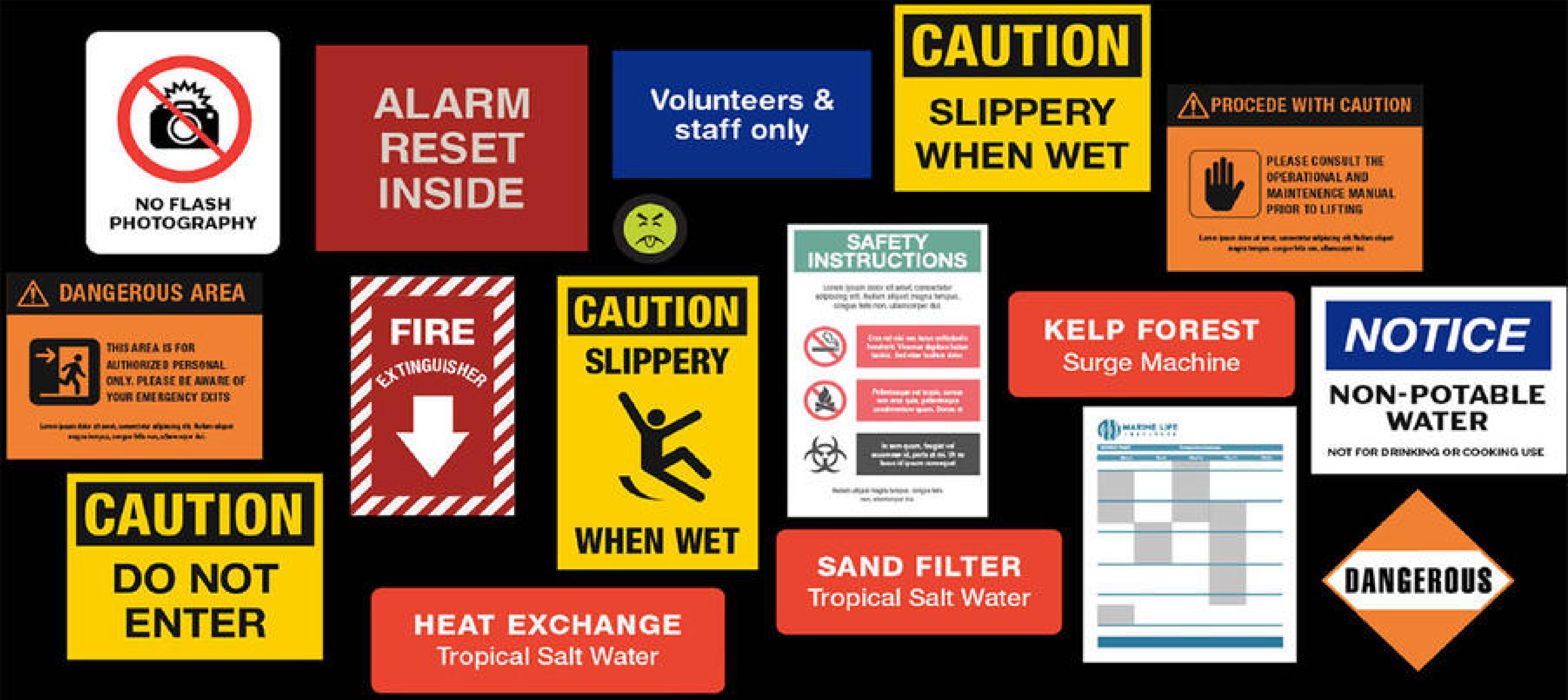



DID YOU KNOW AN OCTOPUS HAS THREE HEARTS?


KiDZONE
MARINE LIFE INSTITUTE

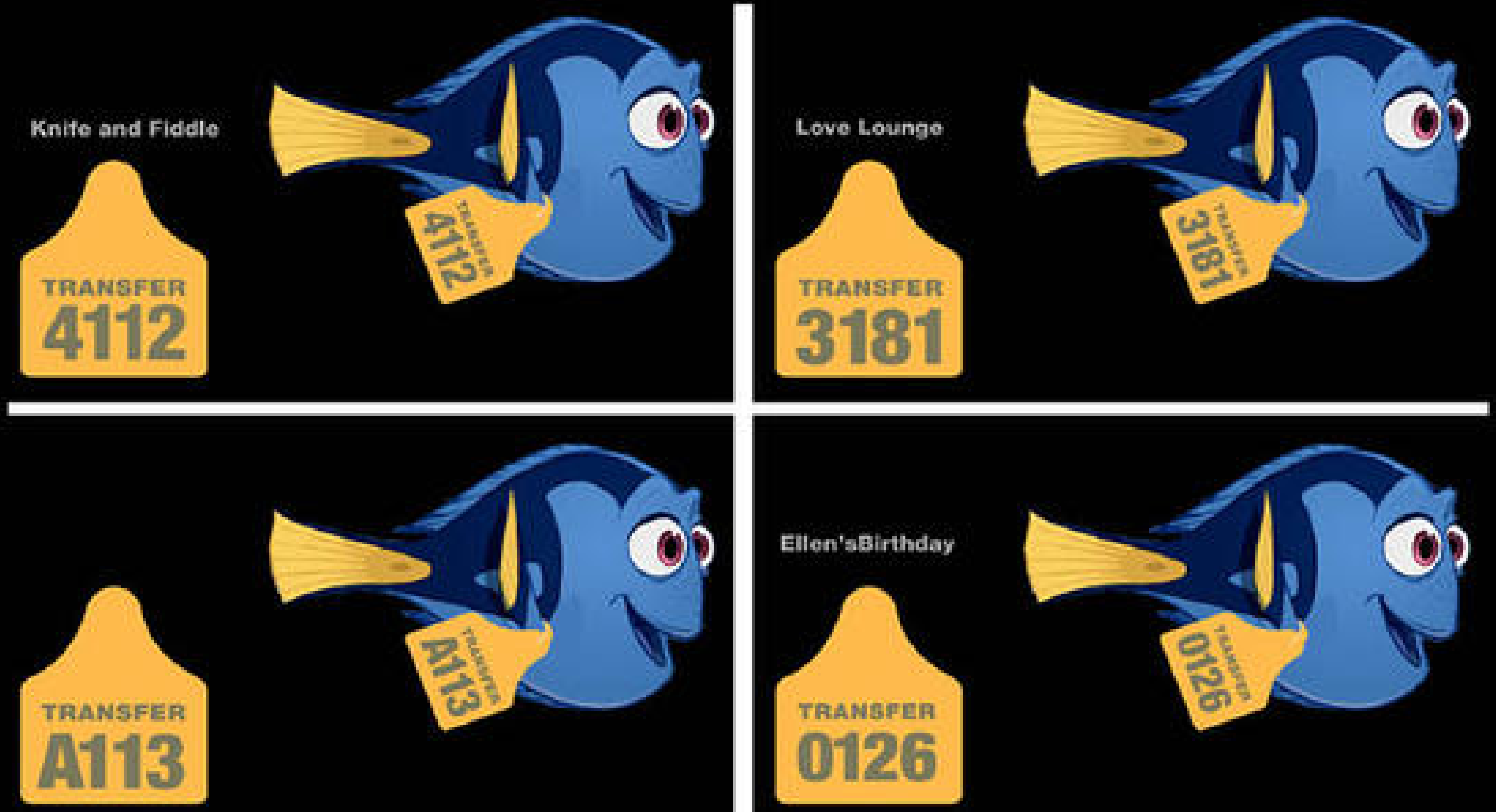
(this page and opposite) **CRAIG FOSTER** Graphic design

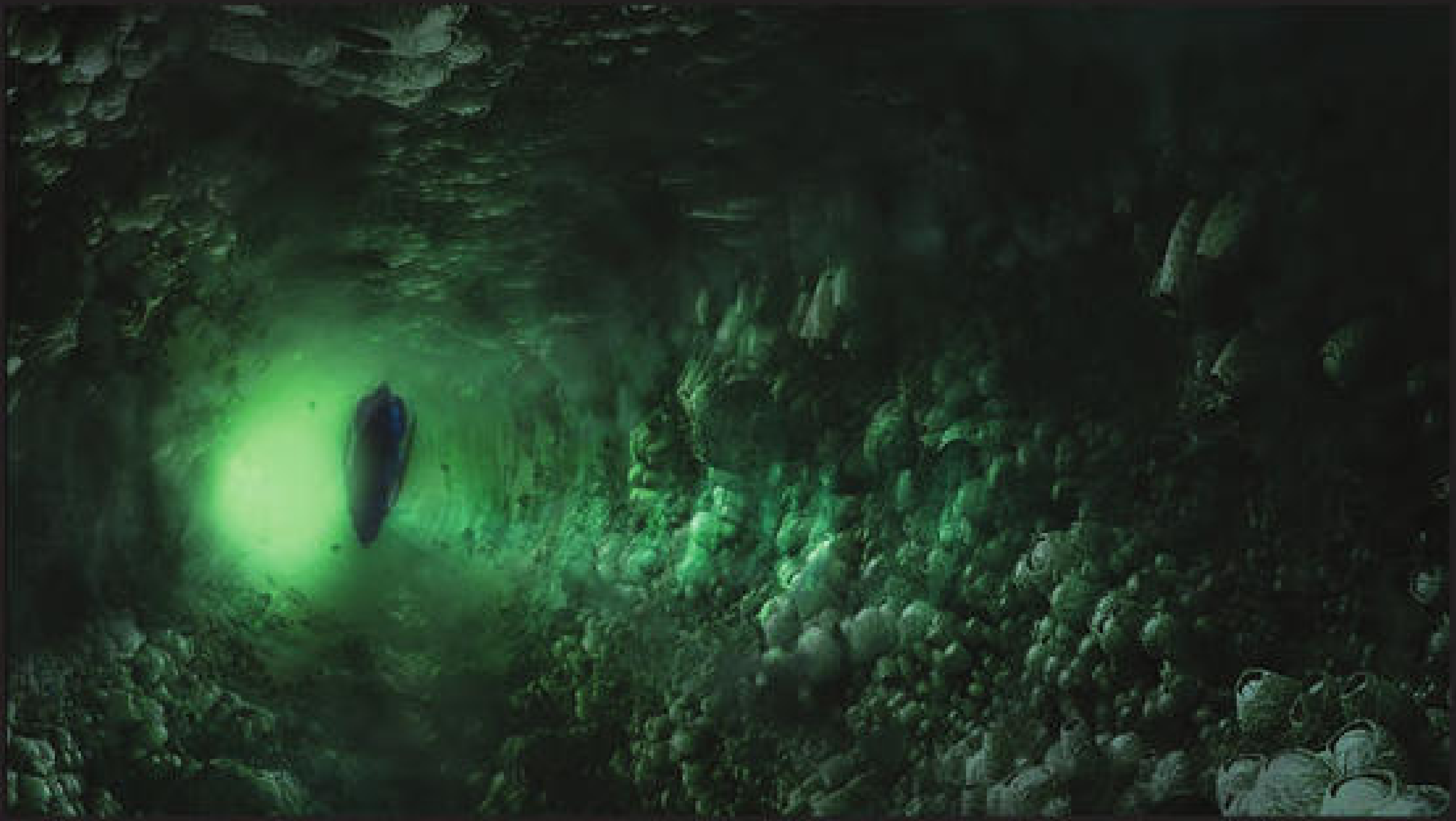

MARINE LIFE INSTITUTE
ADMINISTRATION
OPEN OCEAN
PASSENGER DROP OFF
PARKING SEC. C
ENTRANCE
ASSISTED PARKING
PARKING SEC. A
PARKING SEC. B
C
JELLYFISH JUNGLE
BITIE'S OCEAN ODYSSEY
TIDAL TRAIL
KID ZONE
KELP CIRCLE
JOURNEY TO THE DEEP
DEEP SEA DRIVE
D
NEPTUNES SOUNDS OF THE DEEP
TIDAL TRAIL
LITTLE CRABBY DAYCARE
DEEP SEA DRIVE
CONTAINMENT POOL 1
KELP CIRCLE
PUMP HOUSE H1
SALT WATER RETURN
TRAINING POOL A
CONTAINMENT POOL 4
CONTAINMENT POOL 3
E
WHALE SHARK
F
BELUGA
CONTAINMENT POOL 2
SOUTH OVERLOOK
MAINTENANCE YARD
E
N
S
W
OTTER BAY
QUARANTINE
SEAL COVE
RECOVERY DOCK A
MARINE LIFE INSTITUTE
RECOVERY DOCK B
OFFICIAL MAP FOR EMPLOYEE USE AND WAY FINDING AS DEFINED BY THE BOARD OF DIRECTORS OF THE MARINE LIFE INSTITUTE AND ASSOCIATED SUBSIDIARIES

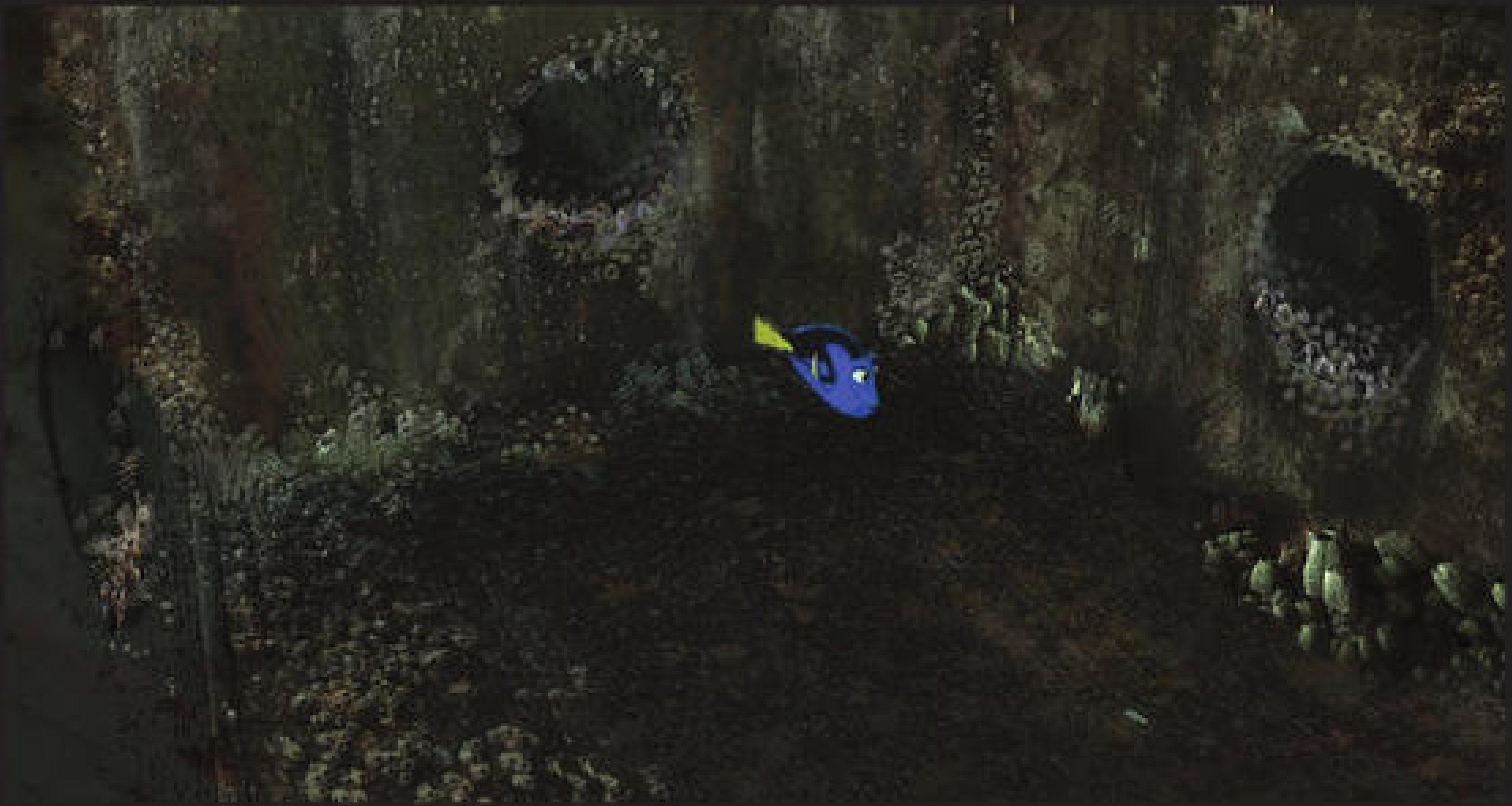

NO FLASH PHOTOGRAPHY
ALARM RESET INSIDE
Volunteers & staff only
CAUTION
SLIPPERY WHEN WET
PROCEDE WITH CAUTION
PLEASE CONSULT THE OPERATIONAL AND MAINTENENCE MANUAL PRIOR TO LIFTING
DANGEROUS AREA
THIS AREA IS FOR AUTHORIZED PERSONAL ONLY. PLEASE BE AWARE OF YOUR EMERGENCY EXITS
FIRE
EXTINGUISHER
CAUTION
SLIPPERY
WHEN WET
SAFETY INSTRUCTIONS
KELP FOREST
Surge Machine
NOTICE
NON-POTABLE WATER
NOT FOR DRINKING OR COOKING USE
CAUTION
DO NOT ENTER
HEAT EXCHANGE
Tropical Salt Water
SAND FILTER
Tropical Salt Water
MARINE LIFE
DANGEROUS

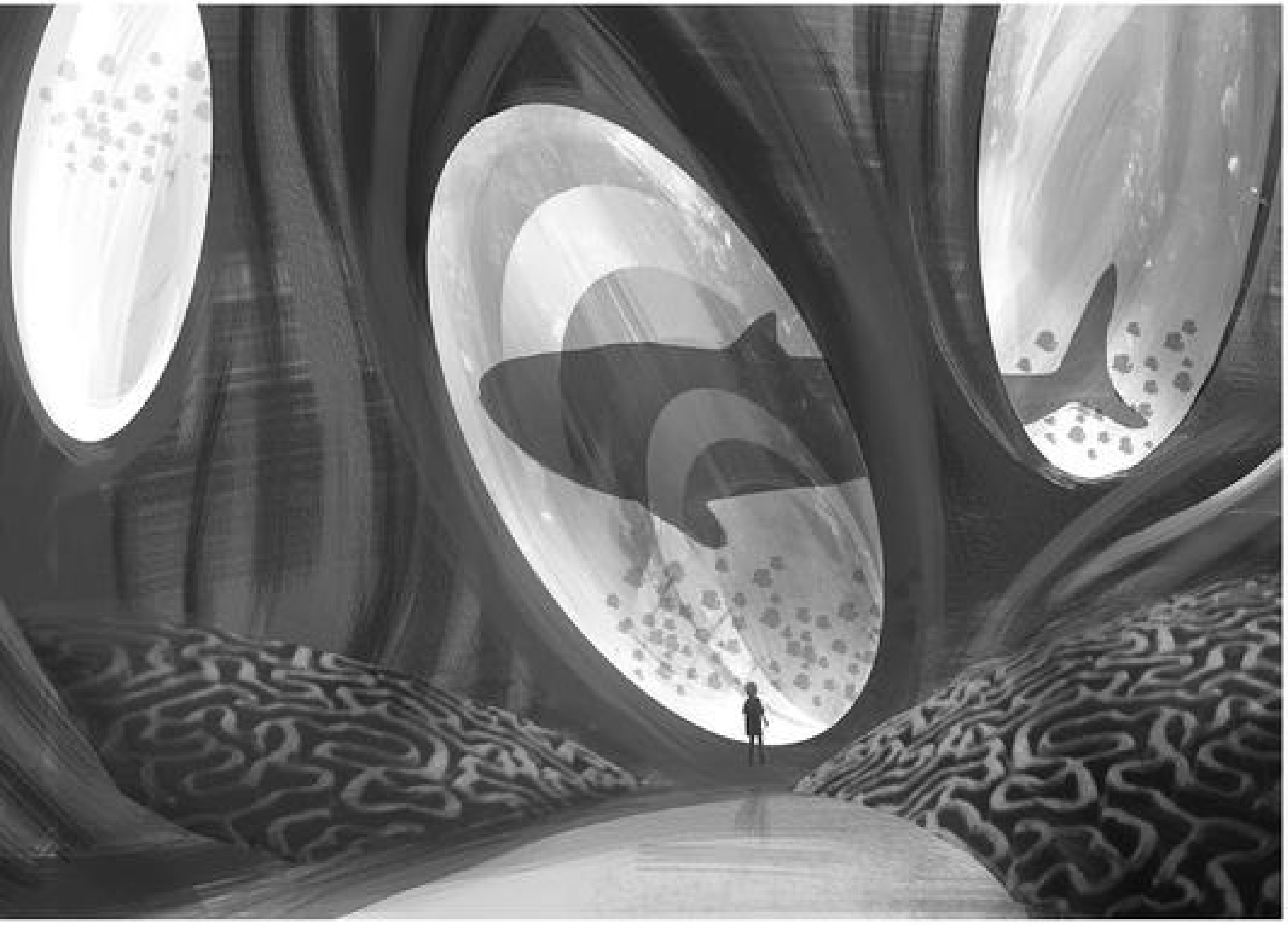
(this page)
CASSANDRA SMOLCIC Graphic design

(opposite)
BERT BERRY Digital painting

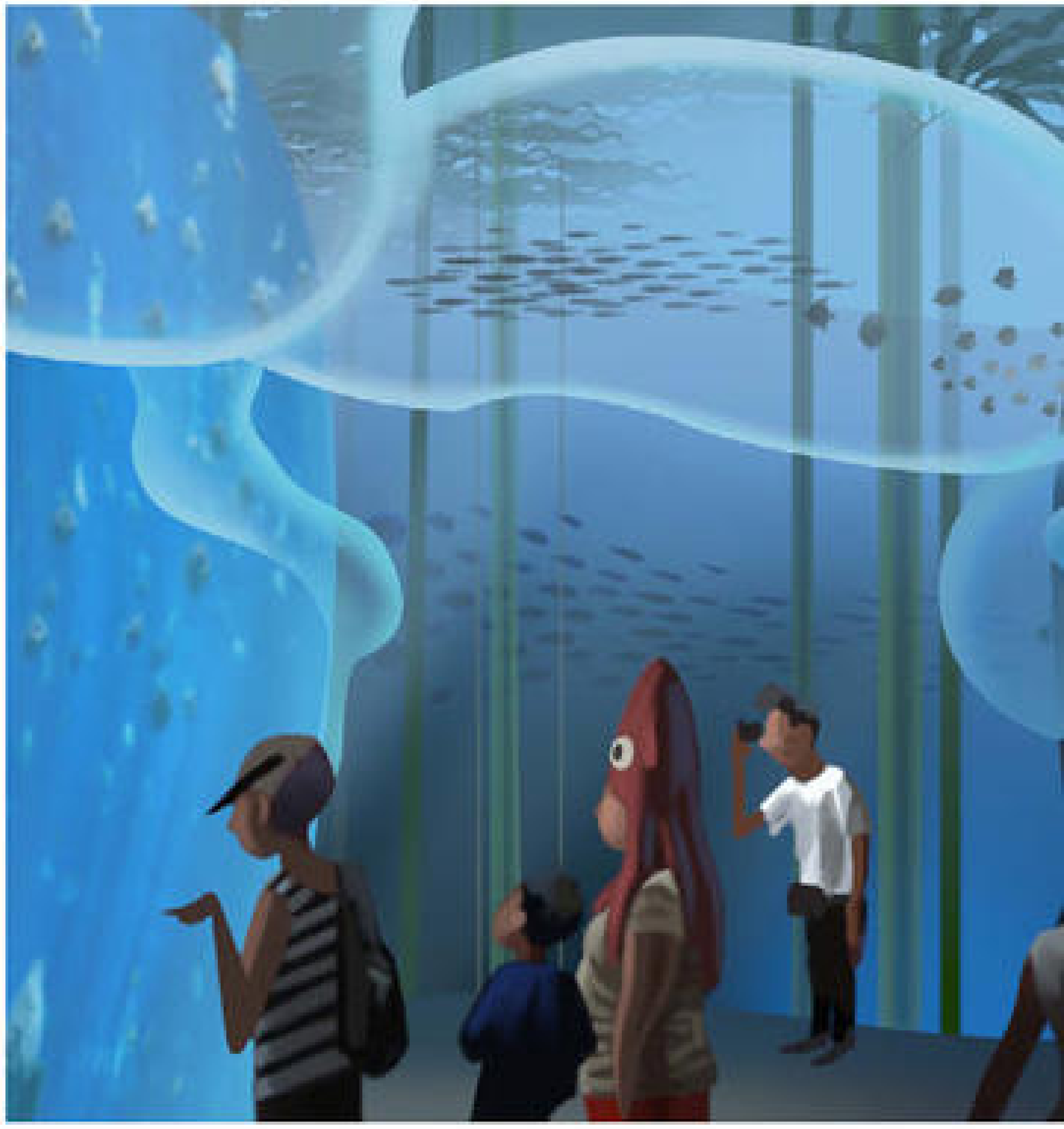

Knife and Fiddle
TRANSFER
4112
Love Lounge
TRANSFER
3181
TRANSFER
A113
Ellen'sBirthday
TRANSFER
0126



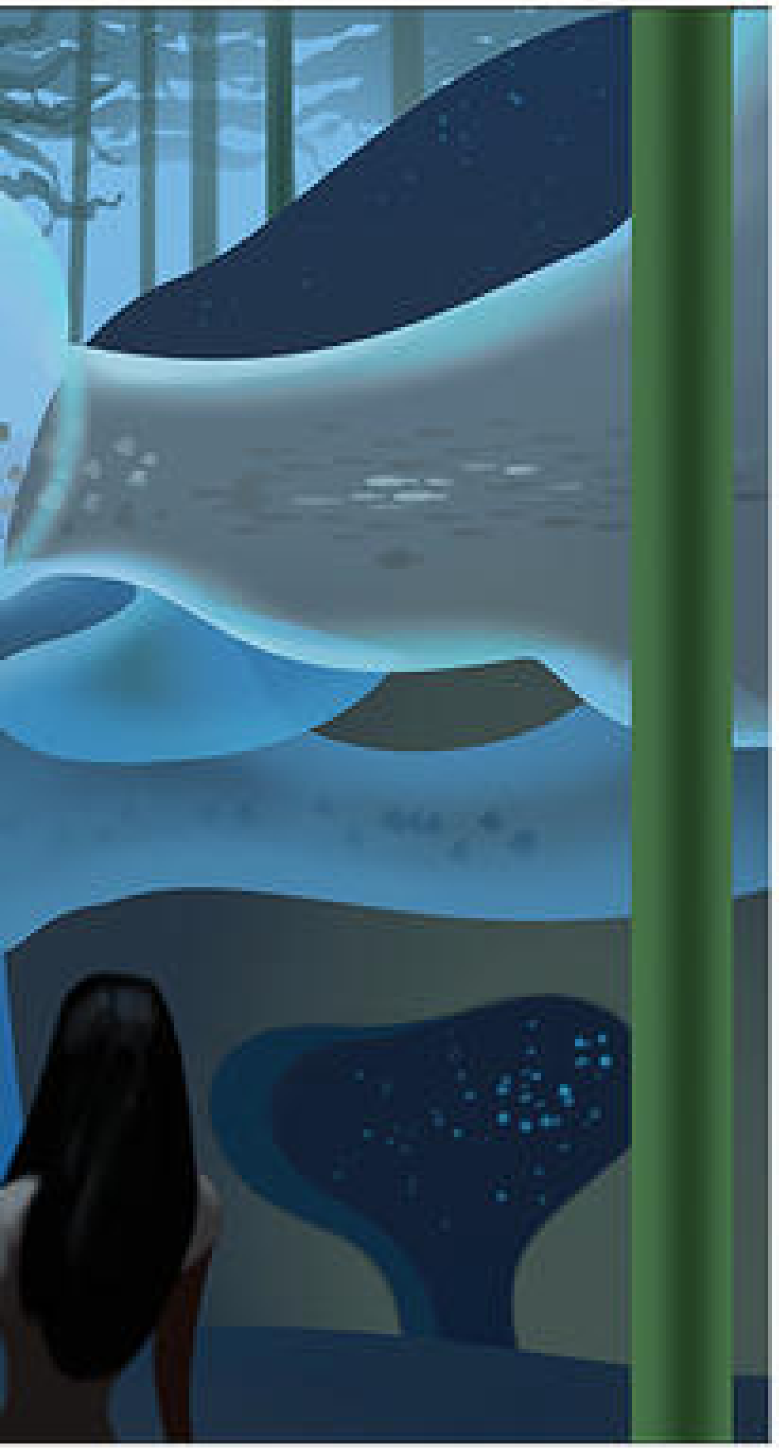


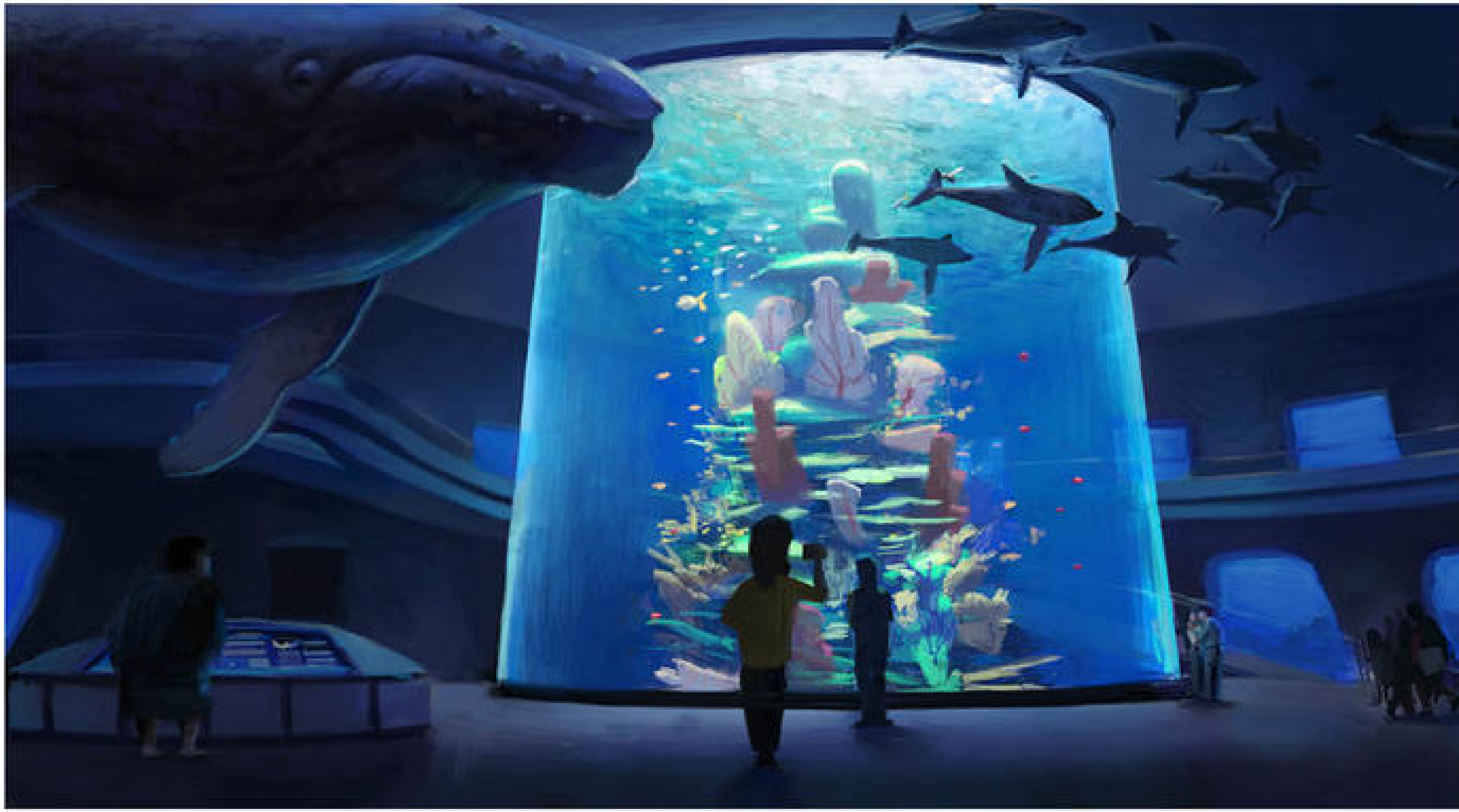


JASON MERCK Digital painting



STEVE PILCHER Digital painting

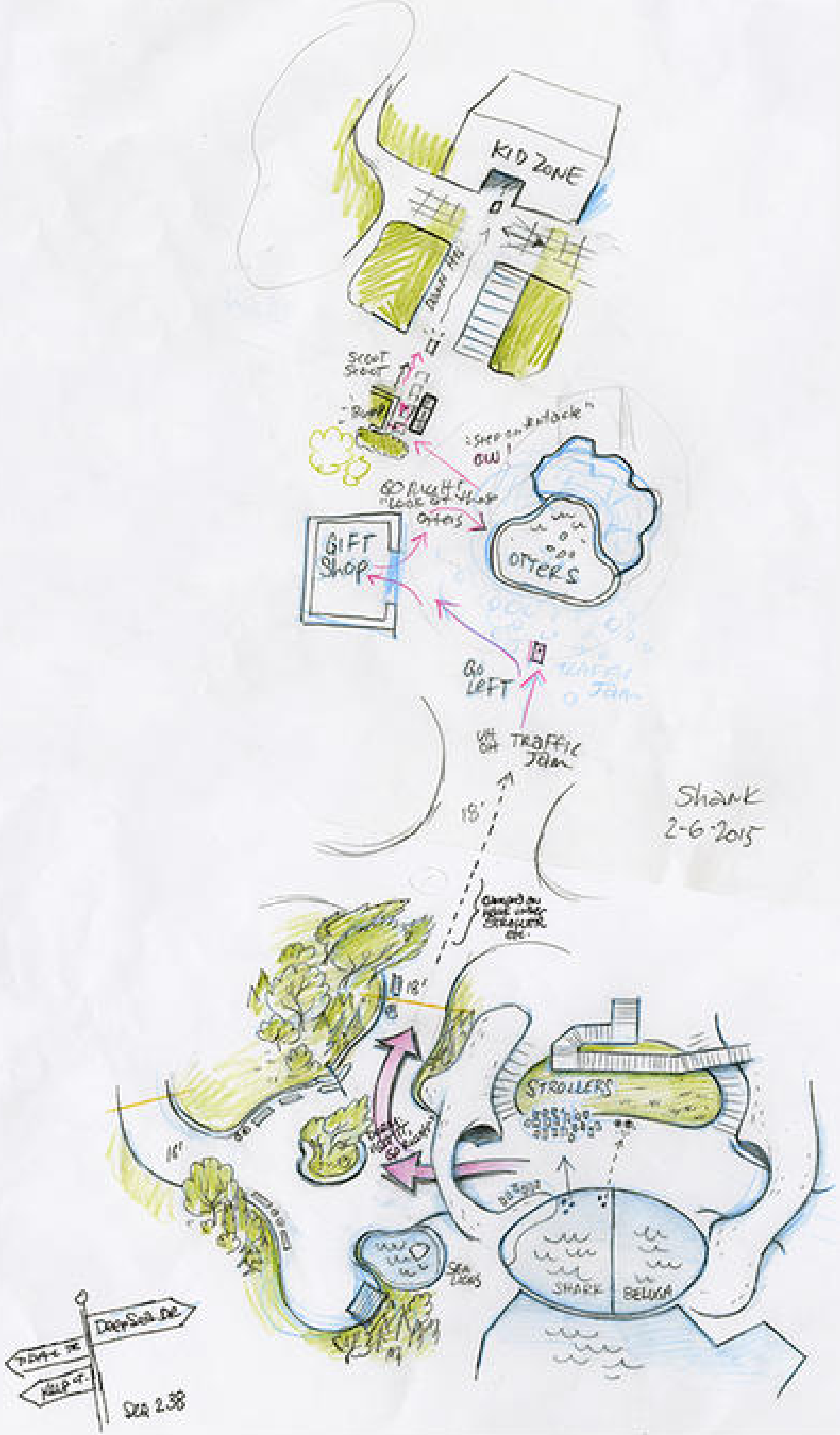




TIM EVATT Layout and
JOHN LEE Digital painting

When we were developing the concept art for the **AQUARIUM** in the Marine Life Institute, the director, Andrew Stanton, told us to come up with our most wild ideas for how it might be designed. The piece on the left re-creates a reef in the space that a visitor would walk through so that they would feel like they are inside a giant version of the fish's habitat. The painting in the middle explores a similar idea using water. The fish are inside giant bubbles and tubes of water that flow around the visitors so that they are walking right next to, over, or beneath the fish. The right-hand piece is where we ended up. Larger marine mammals— whale and dolphins—surround a central tank so that the visitors feel as though they are a part of an underwater ocean environment.

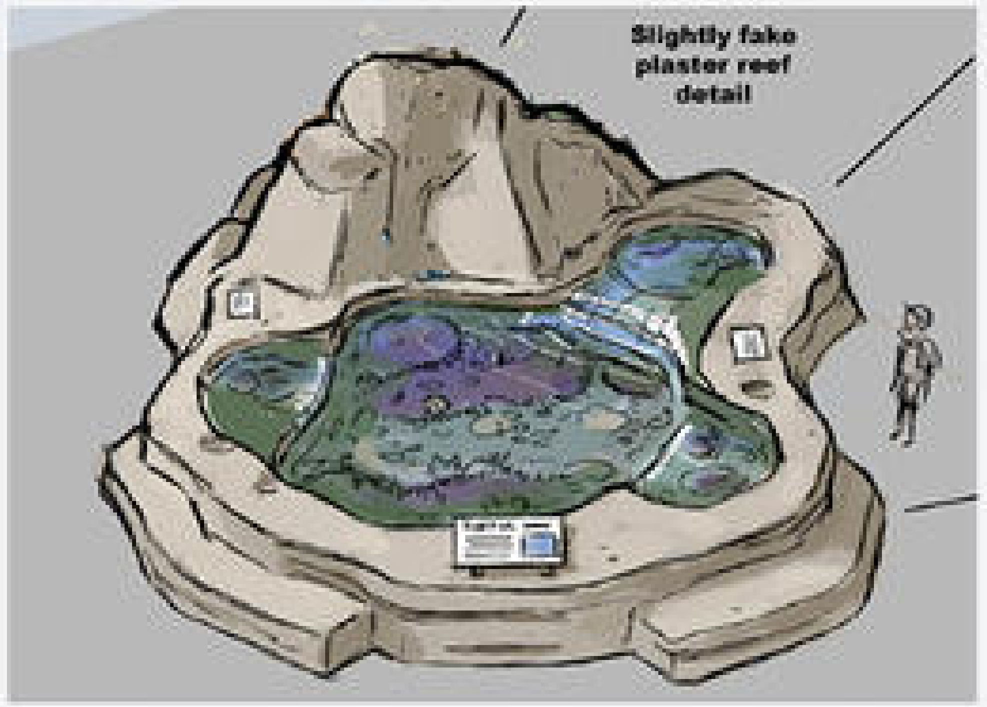
— Tim Evatt, Story Artist

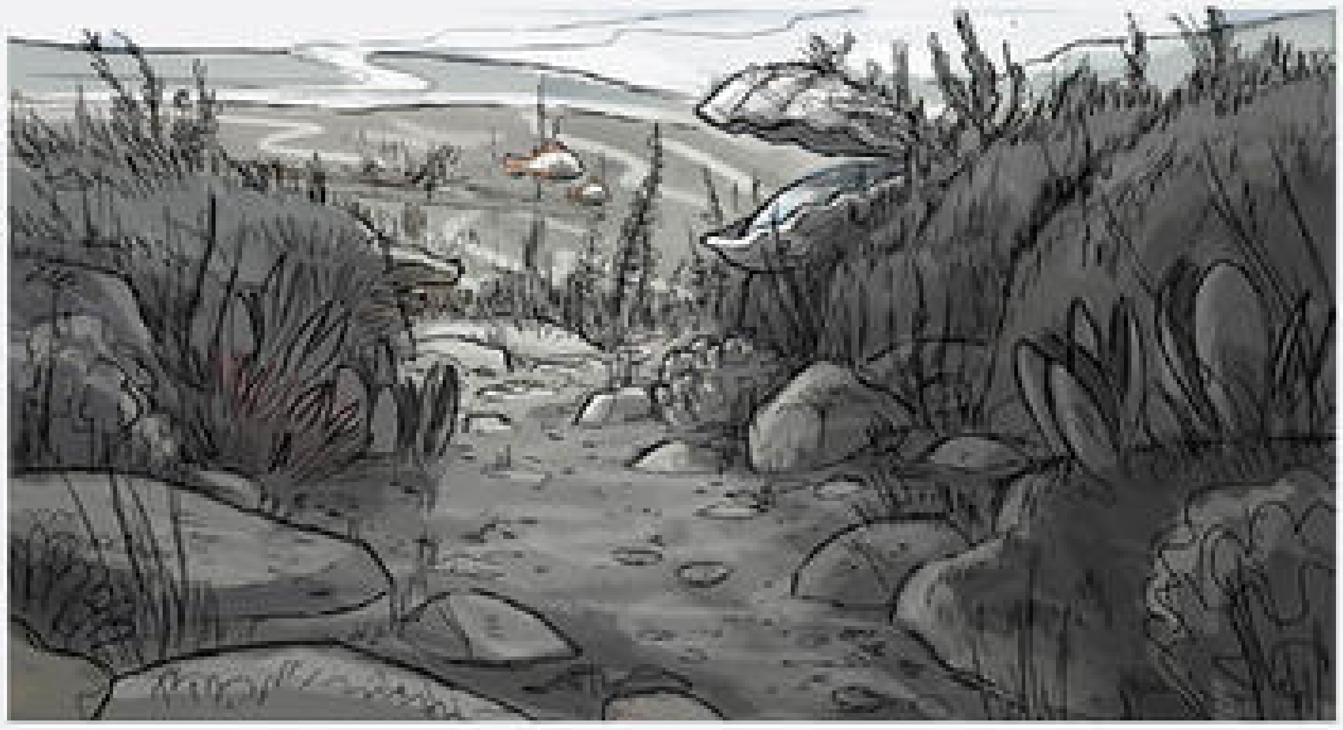

KID ZONE
SCOUT SHOOT
GO RIGHT "LOOK AT THE OTTERS"
GIFT SHOP
OTTERS
GO LEFT
TRAFFIC JAM
UH OH TRAFFIC JAM
18'
Shank
2-6-2015
STROLLERS
SHARK
BELUGA
SEA LIONS
16'
DEEP SEA DR.
SEQ 238

Seq 230 - H: "Kid Zone, Hungry."
B: Well, Then you have to go the Long way
D: All the way across the Institute.

Seq 238 - H: "all we have to Do is follow Deep Sea Dr. to Open Ocean"! So stay on Deep Sea Dr."
D: "Got it, go Right"

Shank
2-6-2015


Slightly fake plaster reef detail



(left)

DON SHANK Colored pencil

(top and bottom)

NATHANIEL MCLAUGHLIN

Digital painting

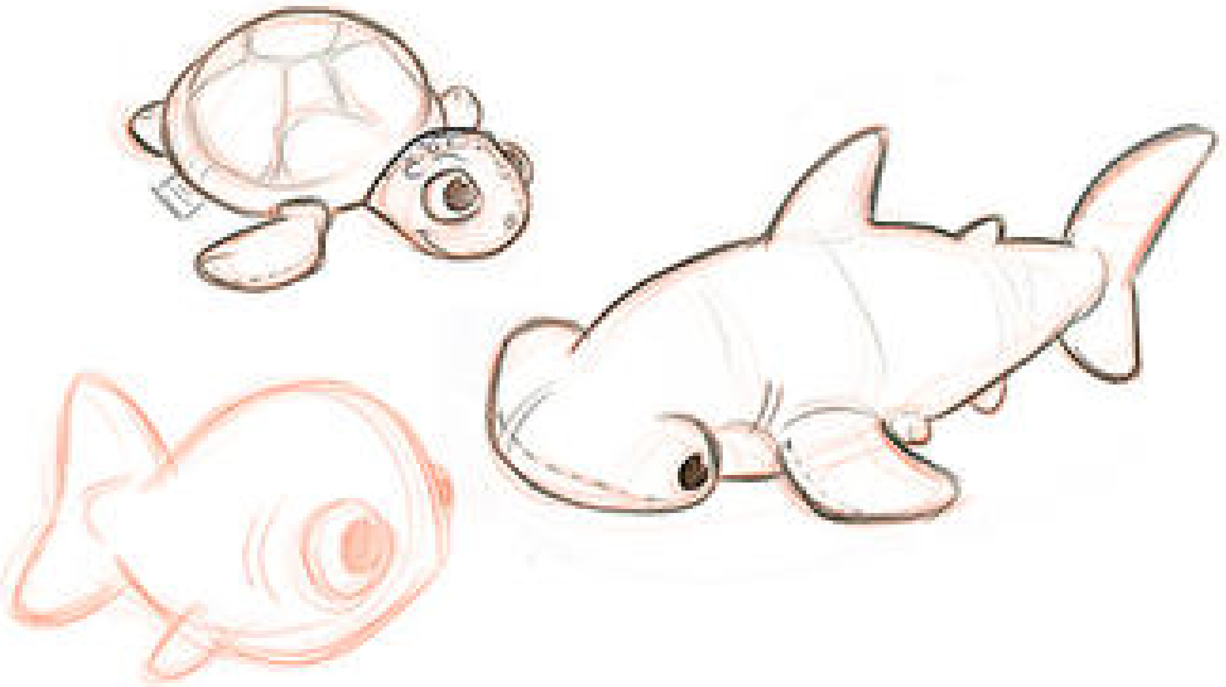
(opposite, top left)

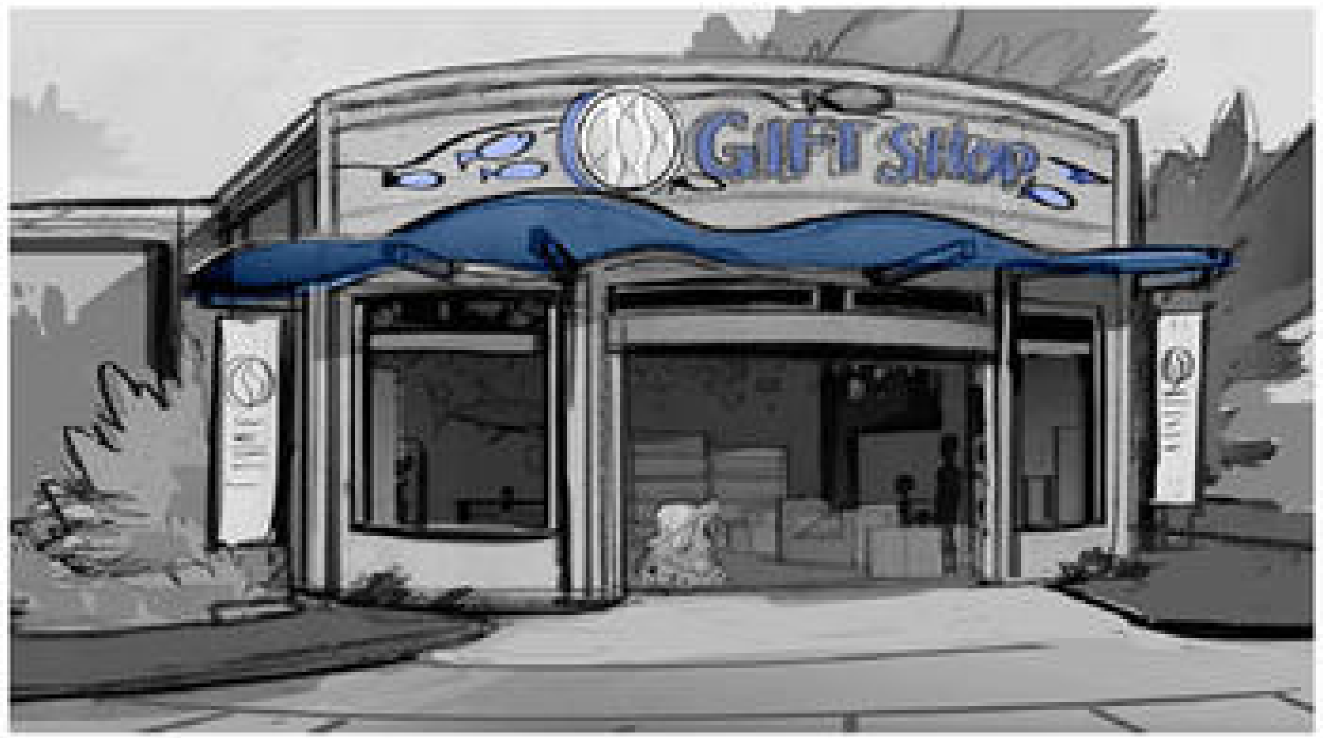
MARCELINE GAGNON-TANGUAY

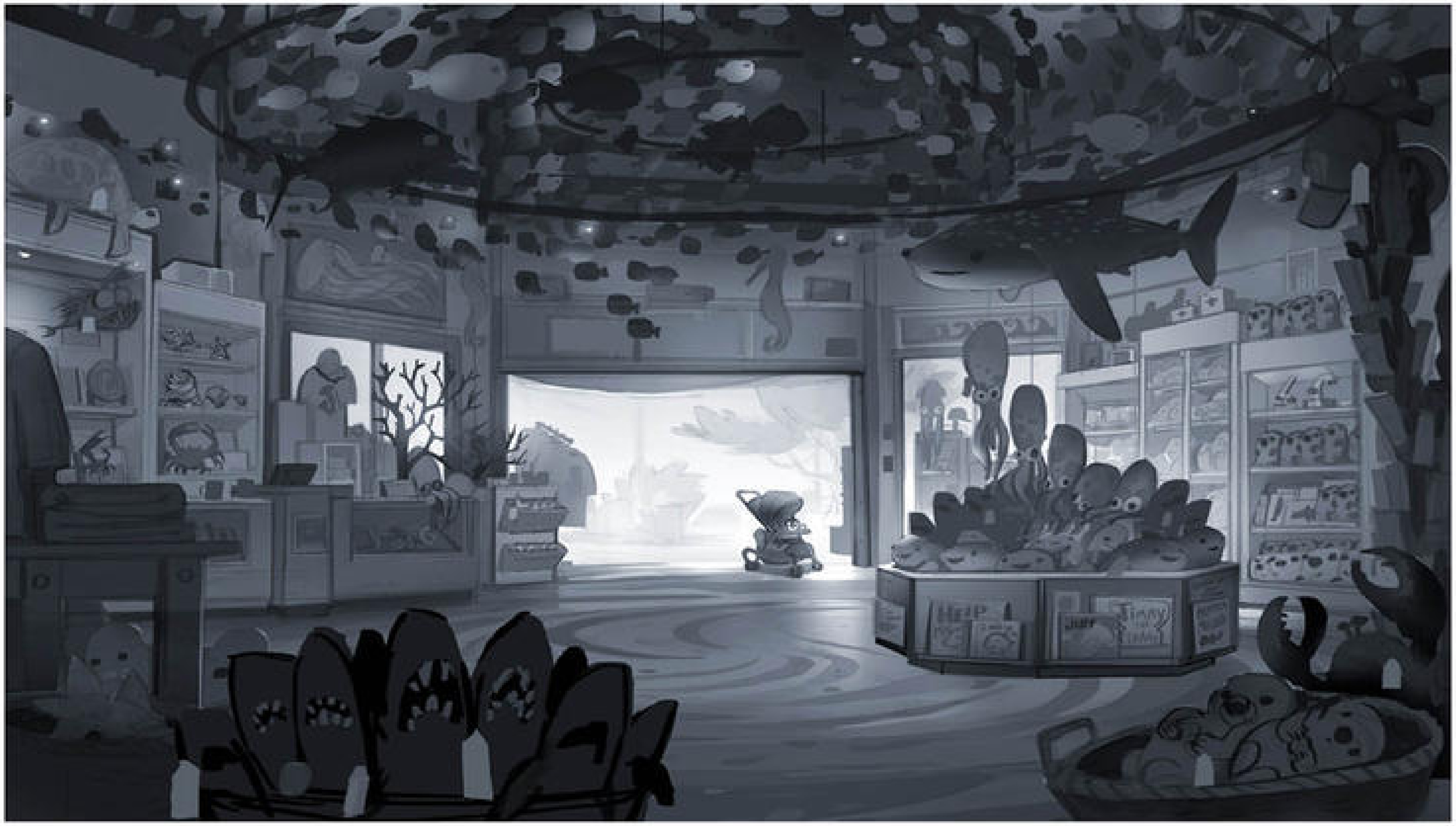
Colored pencil

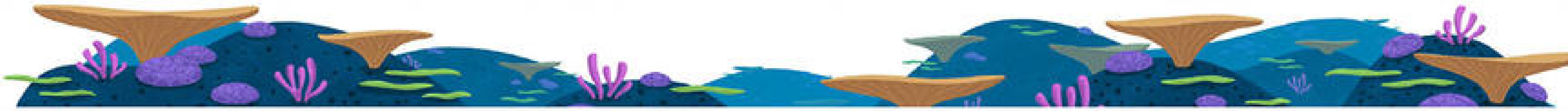
(opposite, top right and bottom

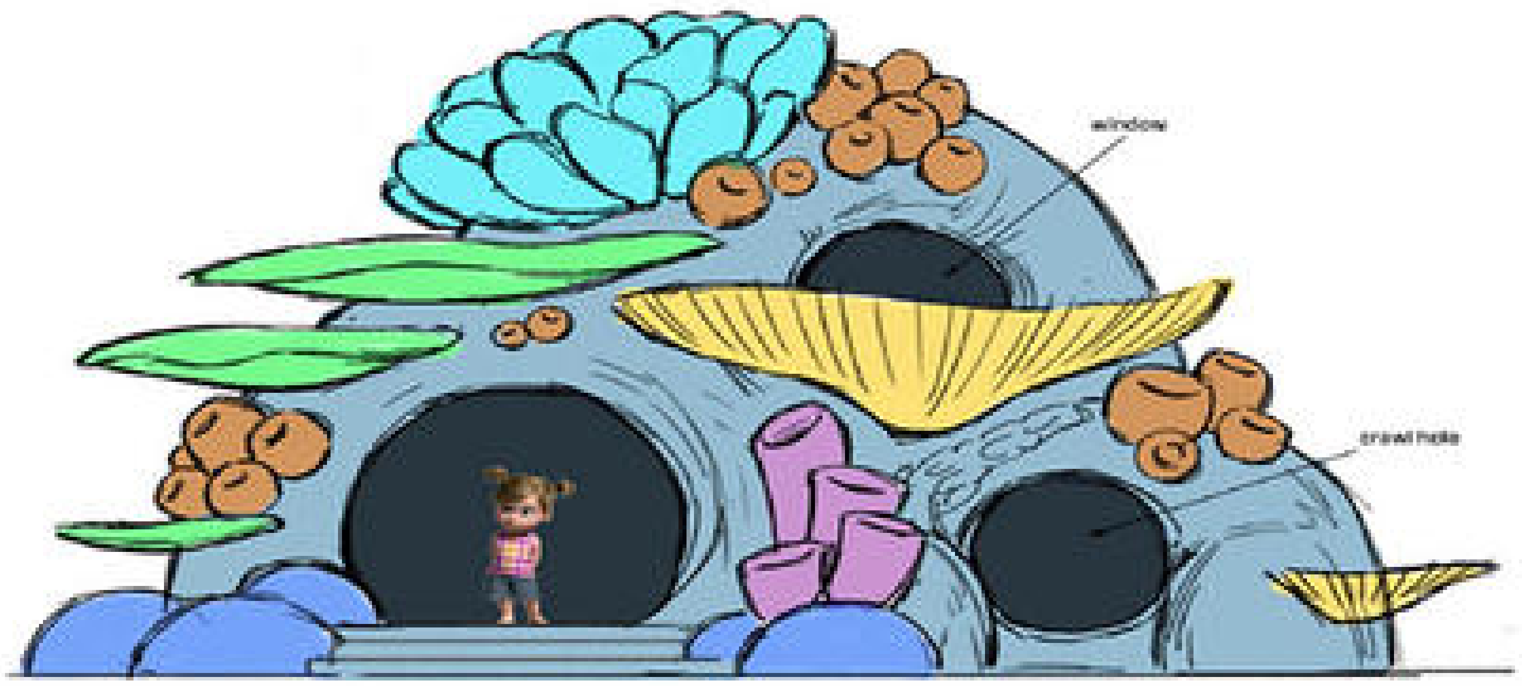
TIM EVATT Digital painting

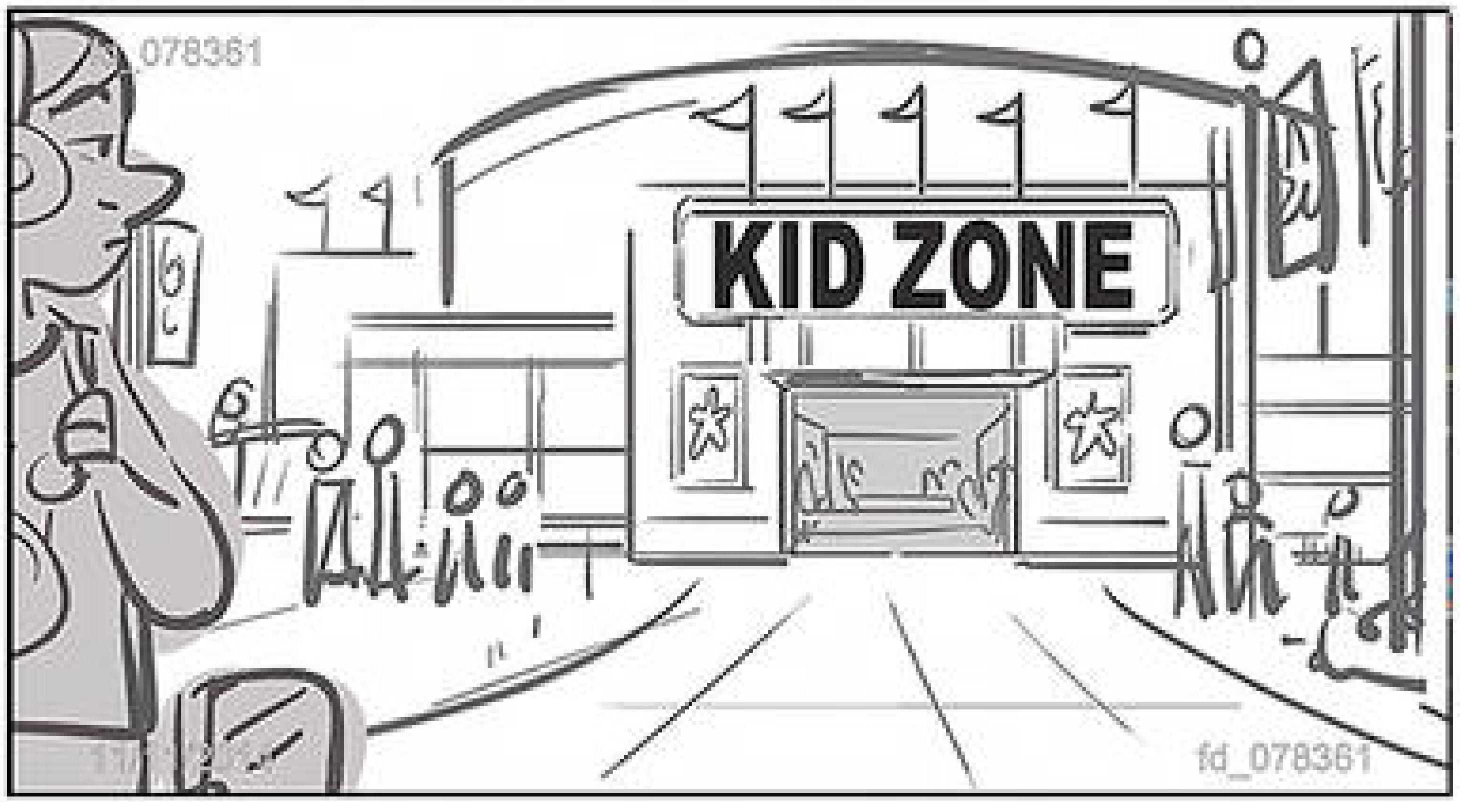


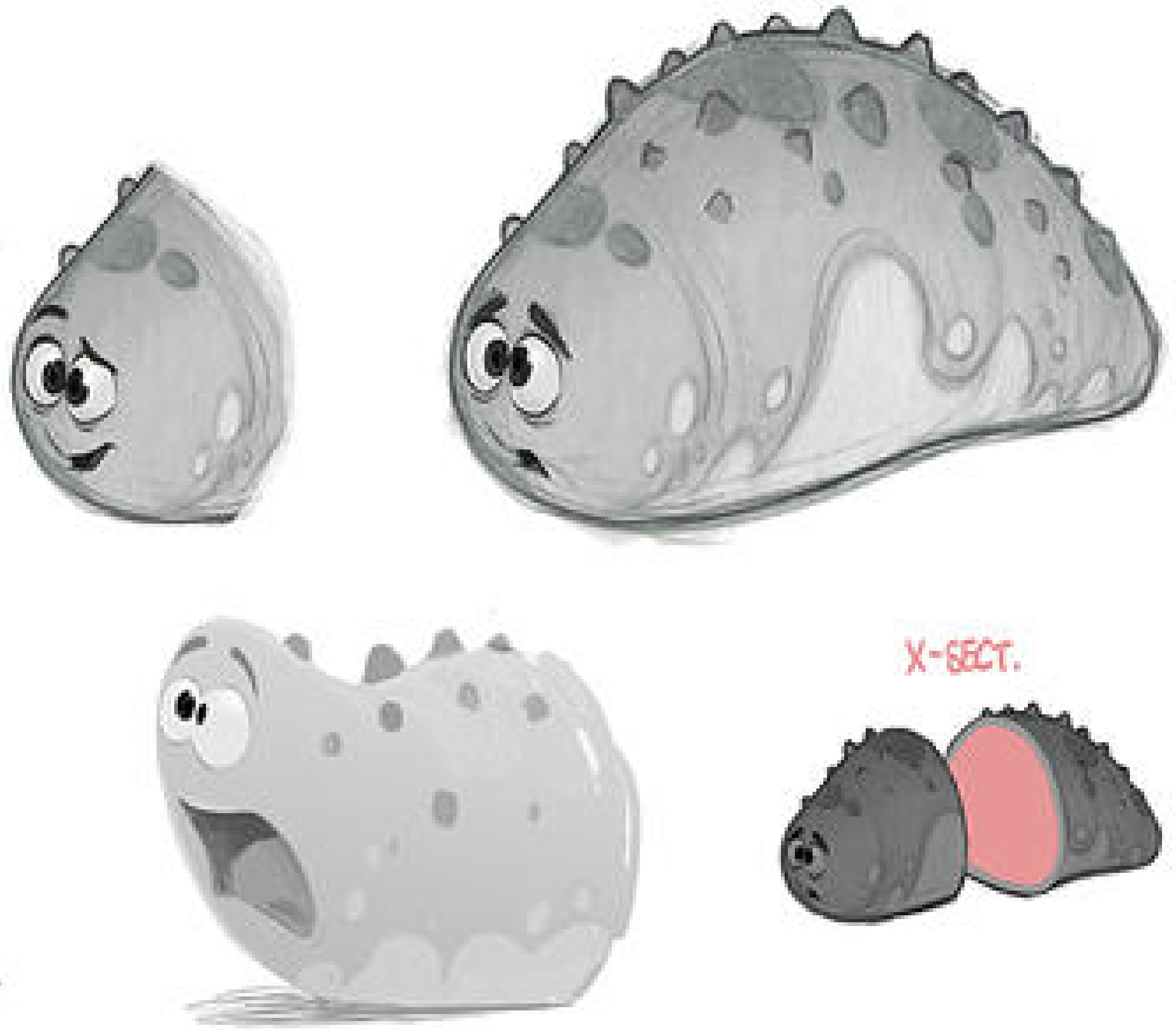

GIFT SHOP

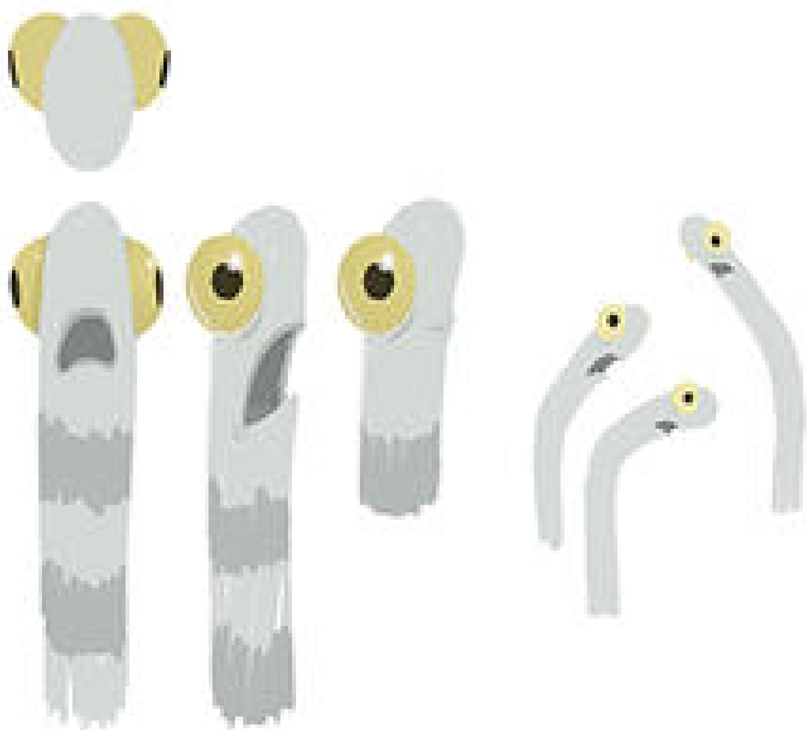





window
crawl hole


078361
KID ZONE
fd_078361





(top and middle left, right)
PAUL ABADILLA Digital painting

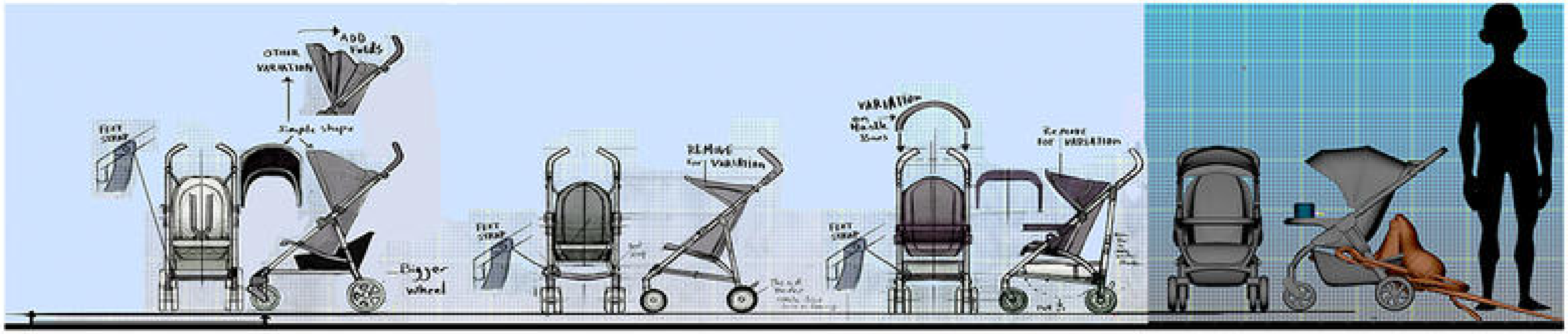
(middle left, right)
KRISTEN LESTER Digital painting

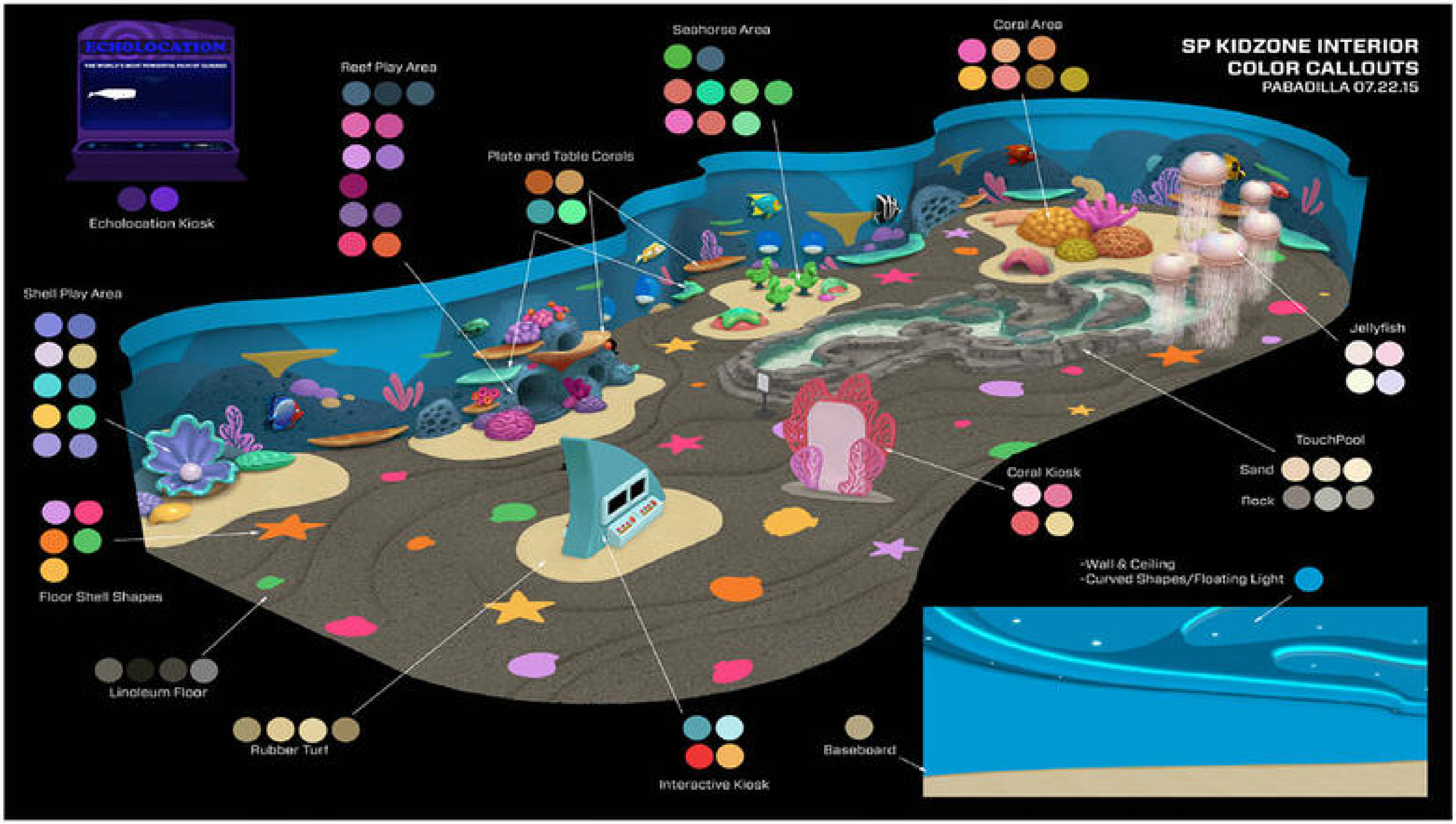
JASON DEAMER and
MARCELINE GAGNON-TANGUAY
Pencil and digital painting

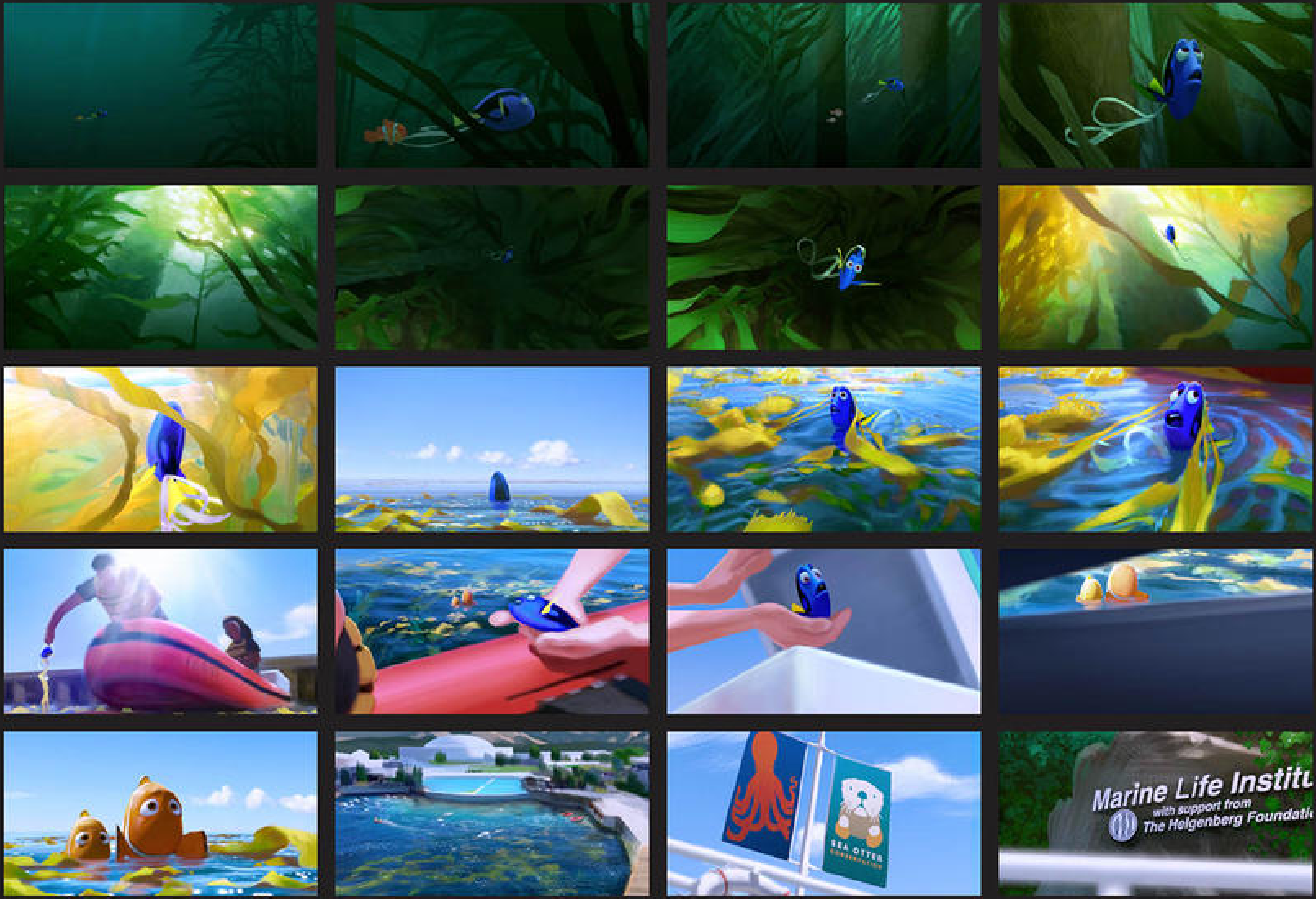
(bottom left, right)
JASON DEAMER Digital painting

(opposite, top)
TIM EVATT Digital painting

(opposite, bottom)
PAUL ABADILLA Digital painting

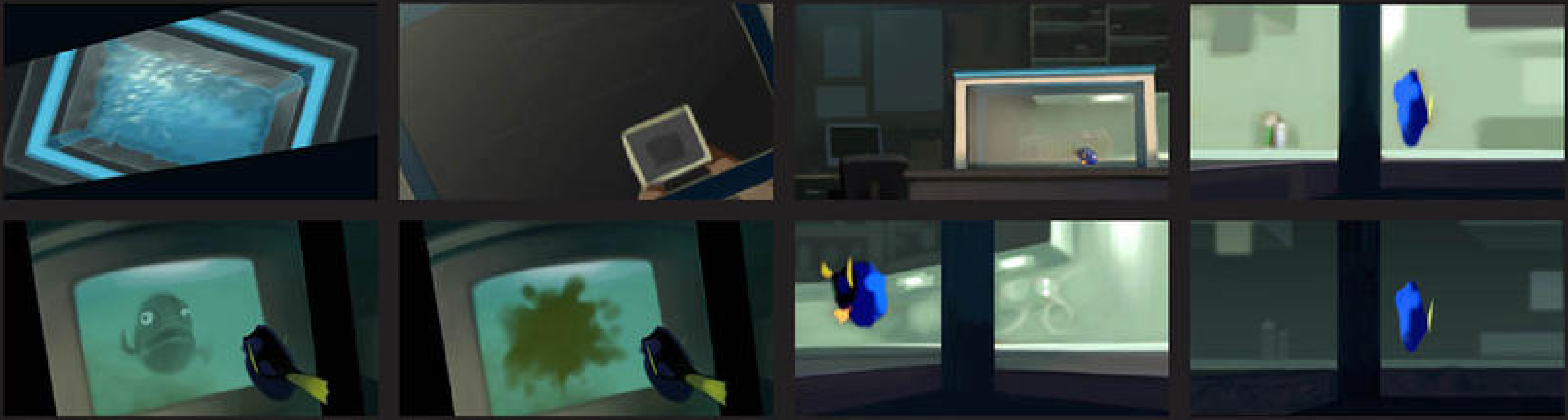

FEET STRAP
OTHER VARIATION
ADD folds
Simple shape
Bigger wheel
FEET STRAP
REMOVE for variation
VARIATION on Handle Bars
FEET STRAP
Remove for VARIATION

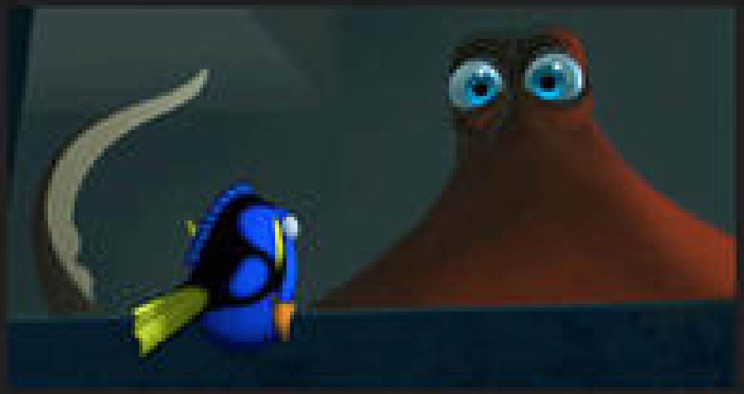

SP KIDZONE INTERIOR
COLOR CALLOUTS
PABADILLA 07.22.15
ECHOLOCATION
Echolocation Kiosk
Reef Play Area
Seahorse Area
Coral Area
Plate and Table Corals
Shell Play Area
Jellyfish
TouchPool
Sand
Rock
Coral Kiosk
Floor Shell Shapes
-Wall & Ceiling
-Curved Shapes/Floating Light
Linoleum Floor
Rubber Turf
Interactive Kiosk
Baseboard


SEA OTTER
Marine Life Institu
with support from
The Helgenberg Foundati

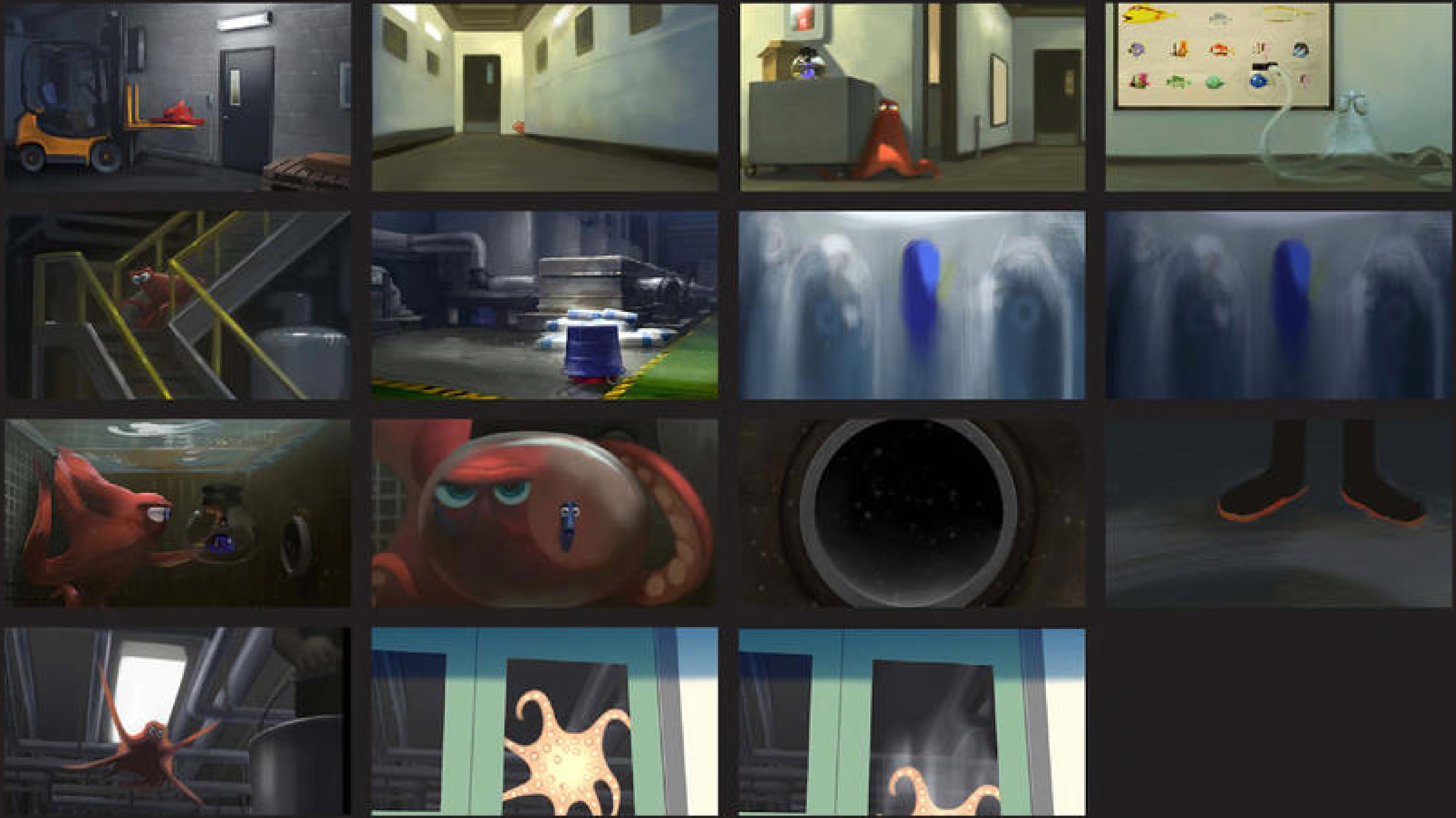
(above) **DANIEL LÓPEZ MUÑOZ** Digital painting

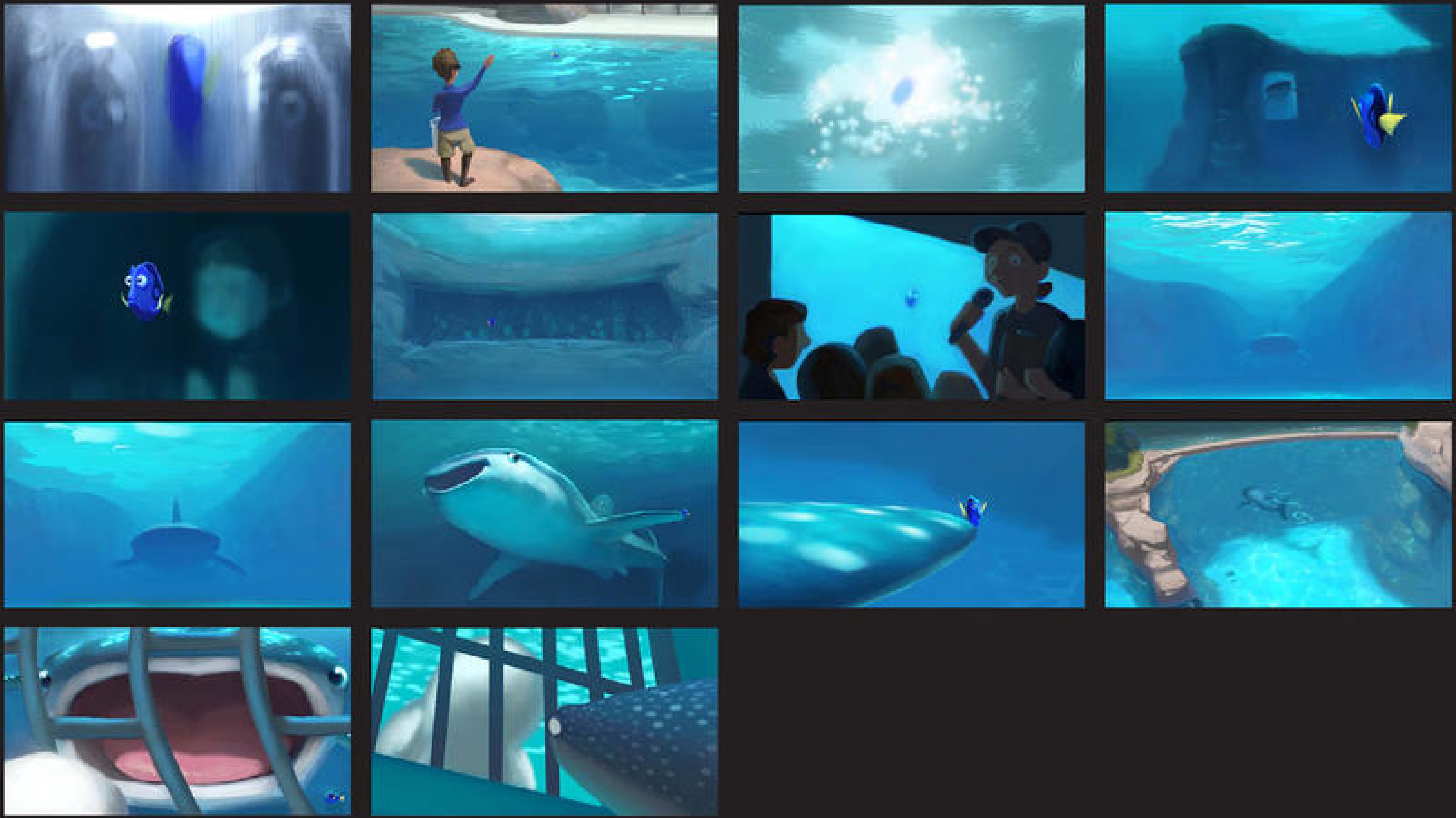
(opposite) **STEVE PILCHER** Digital painting





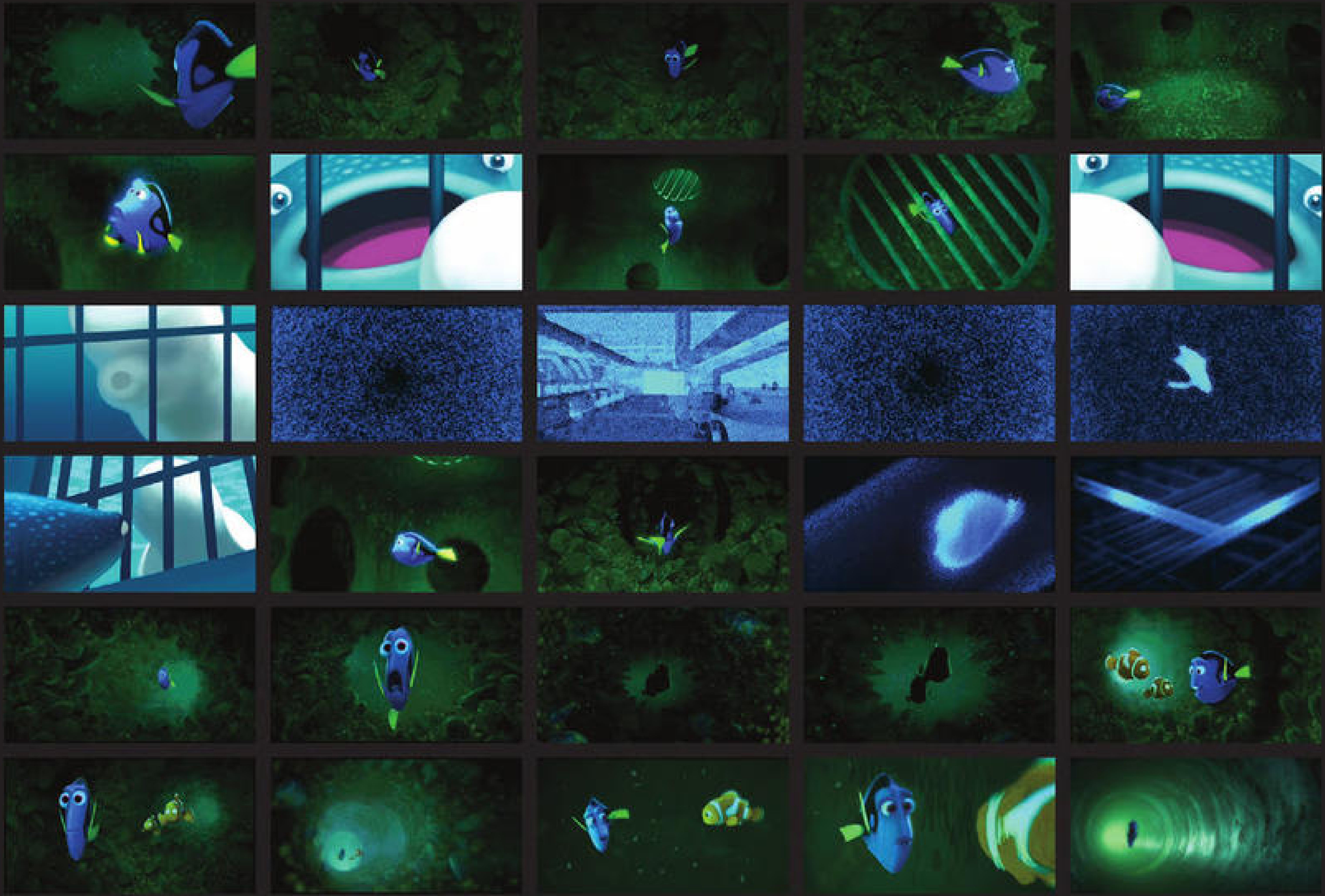
The **COLOR PALETTE** of the main characters is very close to primary—Hank is red-orange, Marlin and Nemo are yellow-orange, and Dory is blue. This creates a great dynamic to play with.
— Steve Pilcher, Production Designer

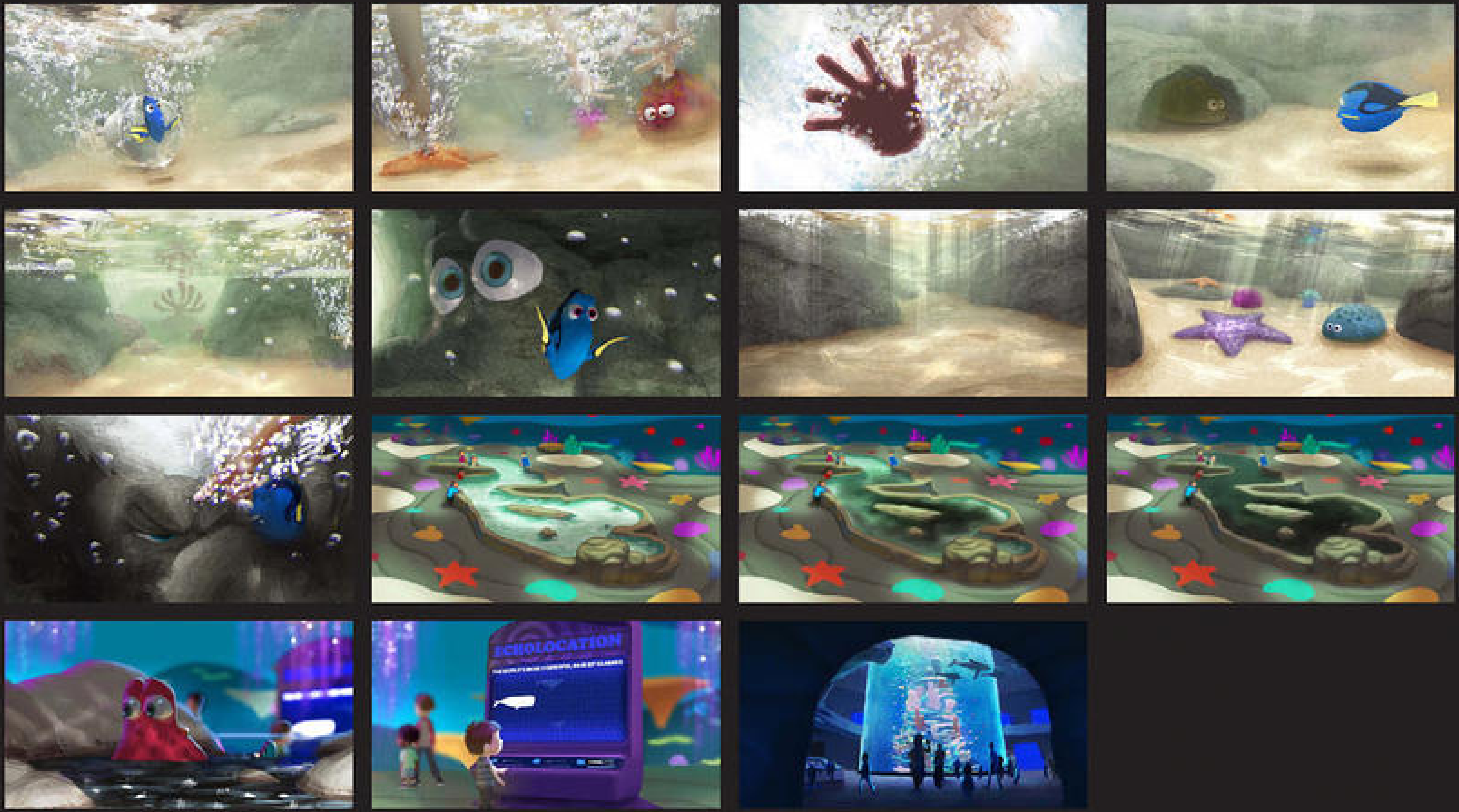




(above) **KYLE MACNAUGHTON** Digital painting

(opposite) **KYLE MACNAUGHTON and STEVE PILCHER** Digital painting

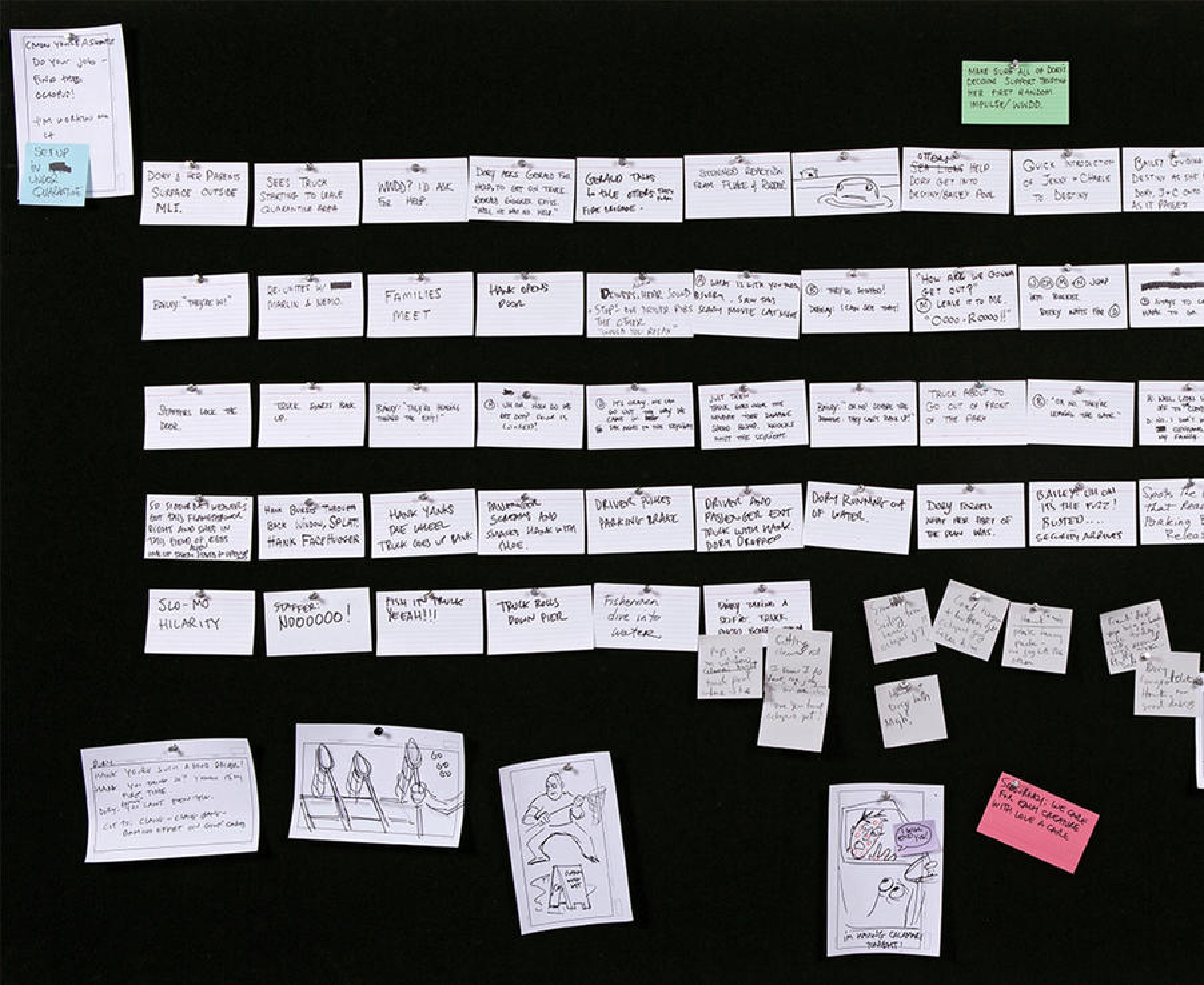


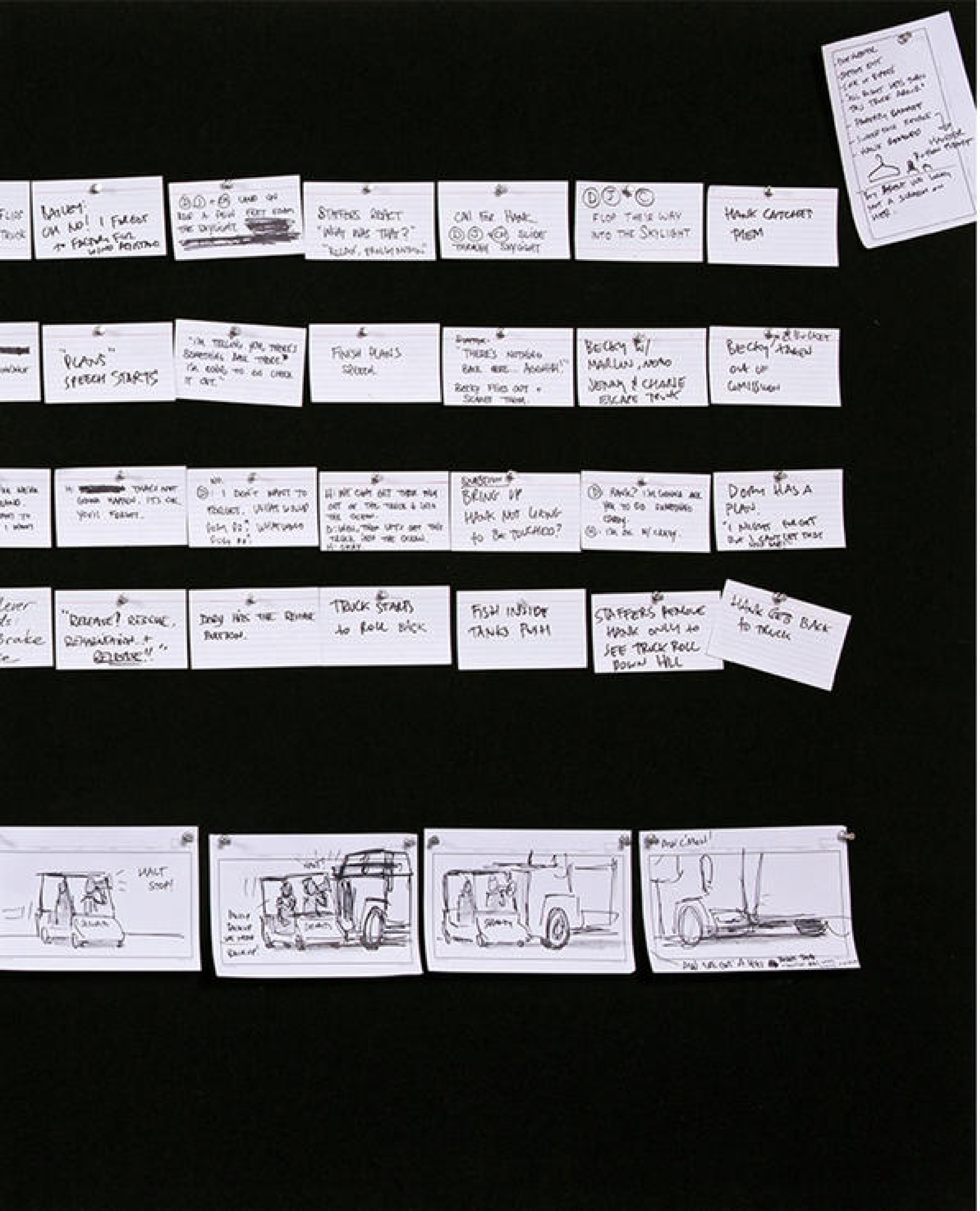

ECHOLOCATION

(above) **PAUL ABADILLA** Digital painting

(opposite) **STEVE PILCHER and DANIEL LÓPEZ MUÑOZ** Digital painting

Act Three


C'MON YOU'RE A SCIENTIST
DO YOUR JOB – FIND THAT OCTOPUS!
SET UP IN UNDER QUARANTINE
MAKE SURE ALL OF DORY'S DECISIONS SUPPORT TRUSTING HER FIRST RANDOM IMPULSE/ WWDD.
DORY & HER PARENTS SURFACE OUTSIDE MLI.
SEES TRUCK STARTING TO LEAVE QUARANTINE AREA
WWDD? I'D ASK FOR HELP.
GERALD TALKS to THE OTHERS
STONED REACTION FROM FLUKE & RUDDER
~~SEA LIONS~~ OTTERS HELP DORY GET INTO DESTINY/BAILEY POOL
QUICK INTRODUCTION OF JENNY & CHARLIE TO DESTINY
BAILEY: "THEY'RE IN!"
RE-UNITES W/ [redacted] MARLIN & NEMO
FAMILIES MEET
HANK OPENS DOOR
"HOW ARE WE GONNA GET OUT?" LEAVE IT TO ME. "OOOO-ROOOO!!"
STAFFERS LOCK THE DOOR.
TRUCK STARTS BACK UP.
BAILEY: "THEY'RE HEADING TOWARD THE EXIT!"
TRUCK ABOUT TO GO OUT OF FRONT OF THE PARK
HANK BURSTS THROUGH BACK WINDOW, SPLAT. HANK FACEHUGGER
HANK YANKS THE WHEEL TRUCK GOES UP BANK
PASSENGER SCREAMS AND SMACKS HANK WITH SHOE.
DRIVER PULLS PARKING BRAKE
DRIVER AND PASSENGER EXIT TRUCK WITH HANK. DORY DROPPED
DORY RUNNING OUT OF WATER.
DORY FORGETS WHAT HER PART OF THE PLAN WAS.
BAILEY: OH OH IT'S THE FUZZ! BUSTED.... SECURITY ARRIVES
SLO-MO HILARITY
STAFFER: NOOOOOO!
FISH IN TRUCK YEAH!!!
TRUCK ROLLS DOWN PIER
Fishermen dive into water
GO GO GO
IN WAKING CALAMITY
SIGOURNEY: WE CARE FOR EACH CREATURE WITH LOVE & CARE



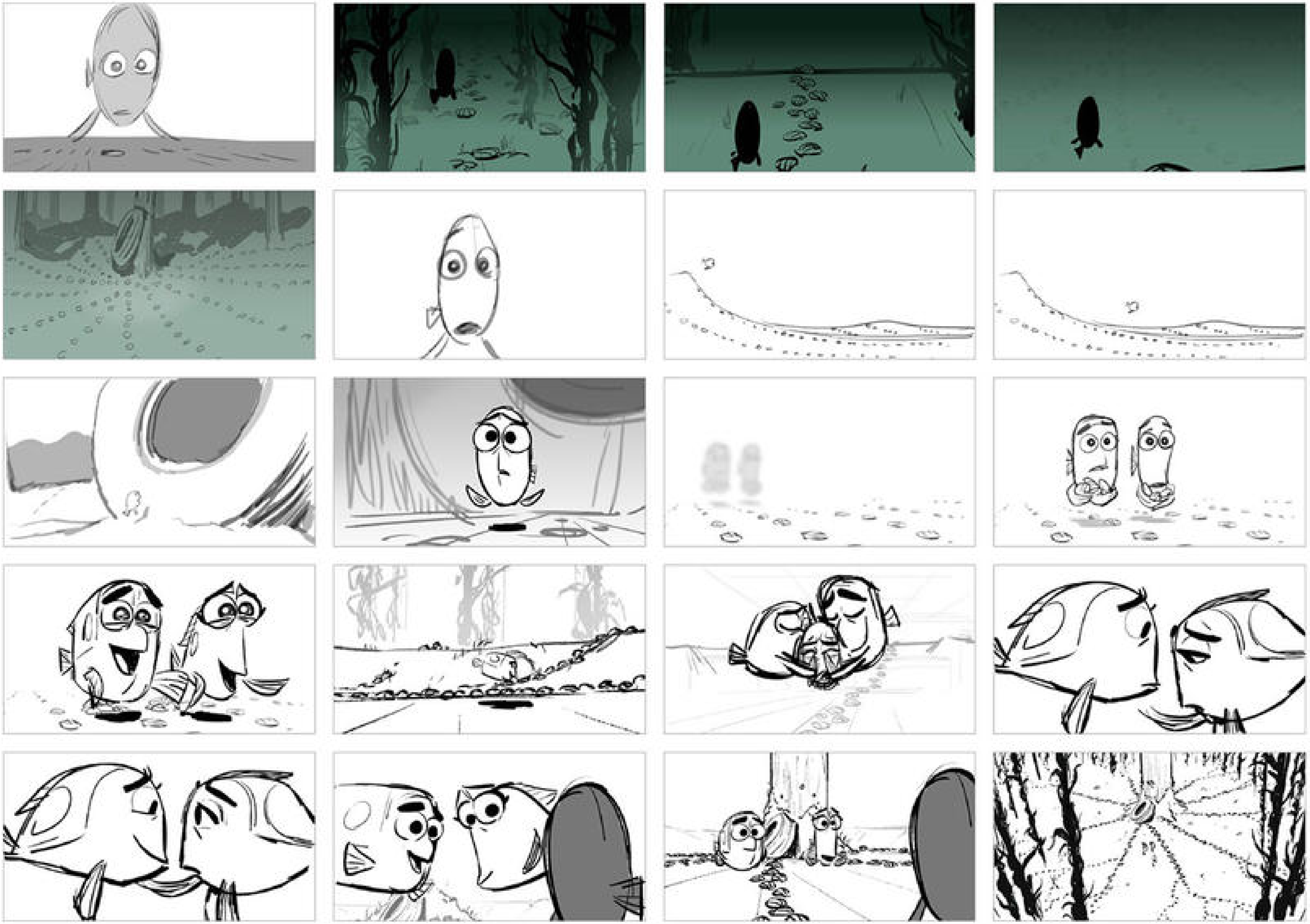
STAFFERS REACT "WHAT WAS THAT?"
FLOP THEIR WAY INTO THE SKYLIGHT
HANK CATCHES THEM
"PLANS" SPEECH STARTS
FINISH PLANS SCREEN
BRING UP HANK NOT LIKING to BE TOUCHED?
DORY HAS A PLAN.
TRUCK STARTS to ROLL BACK
FISH INSIDE TANKS PUSH
STAFFERS RESCUE HANK ONLY to SEE TRUCK ROLL DOWN HILL
HANK GETS BACK to TRUCK
HALT STOP!

DANIEL LÓPEZ MUÑOZ Digital painting

Photo © copyright Pixar,
taken by Deborah Coleman

After we screen a version of the story reels, we get notes from the studio and head back into the story room with the director to chart out the next **REWRITES** of the film. In this case, we were tasked with rewriting and boarding act 3, which went through many revisions. In order to organize all of the ideas and directions of the story, we write the "beats" of the scene on index cards and pin them up. This is a very flexible process where we can add, change, or discard ideas as we shape the scene. Gags or other drawings can help clarify the ideas presented. Once the ideas are pinned up and pitched, we then start writing the script pages and get back into boarding the scene.

- Max Brace, Story Supervisor

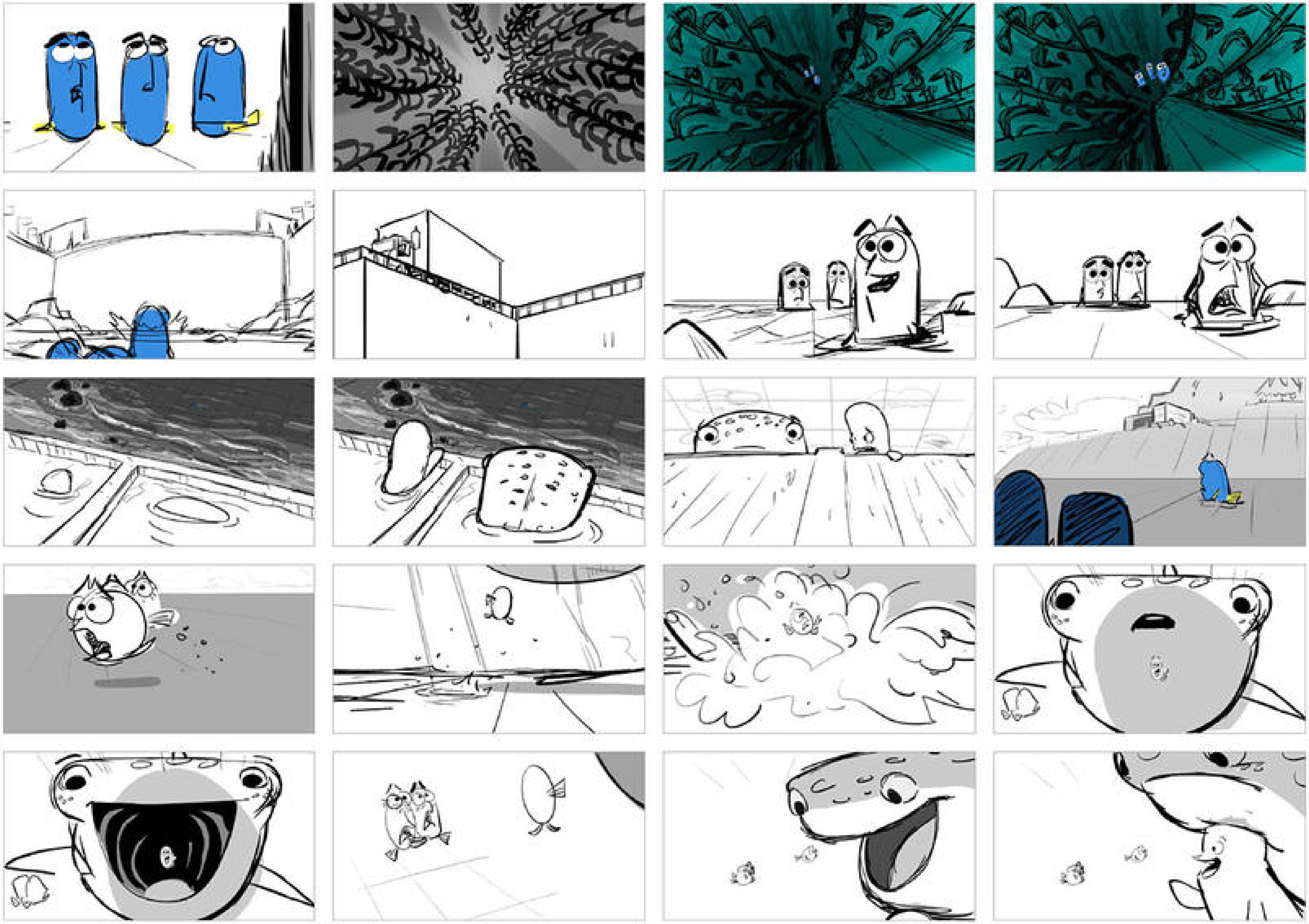


392 ALL ALONE

Washed out into the ocean, Dory is about to swim out into the blue when she notices a shell on the sea floor. She follows it into the kelp forest, where she reunites with her parents.

RONNIE DEL CARMEN, KRISTEN LESTER, JAMES ROBERTSON, ALEX WOO

Digital painting

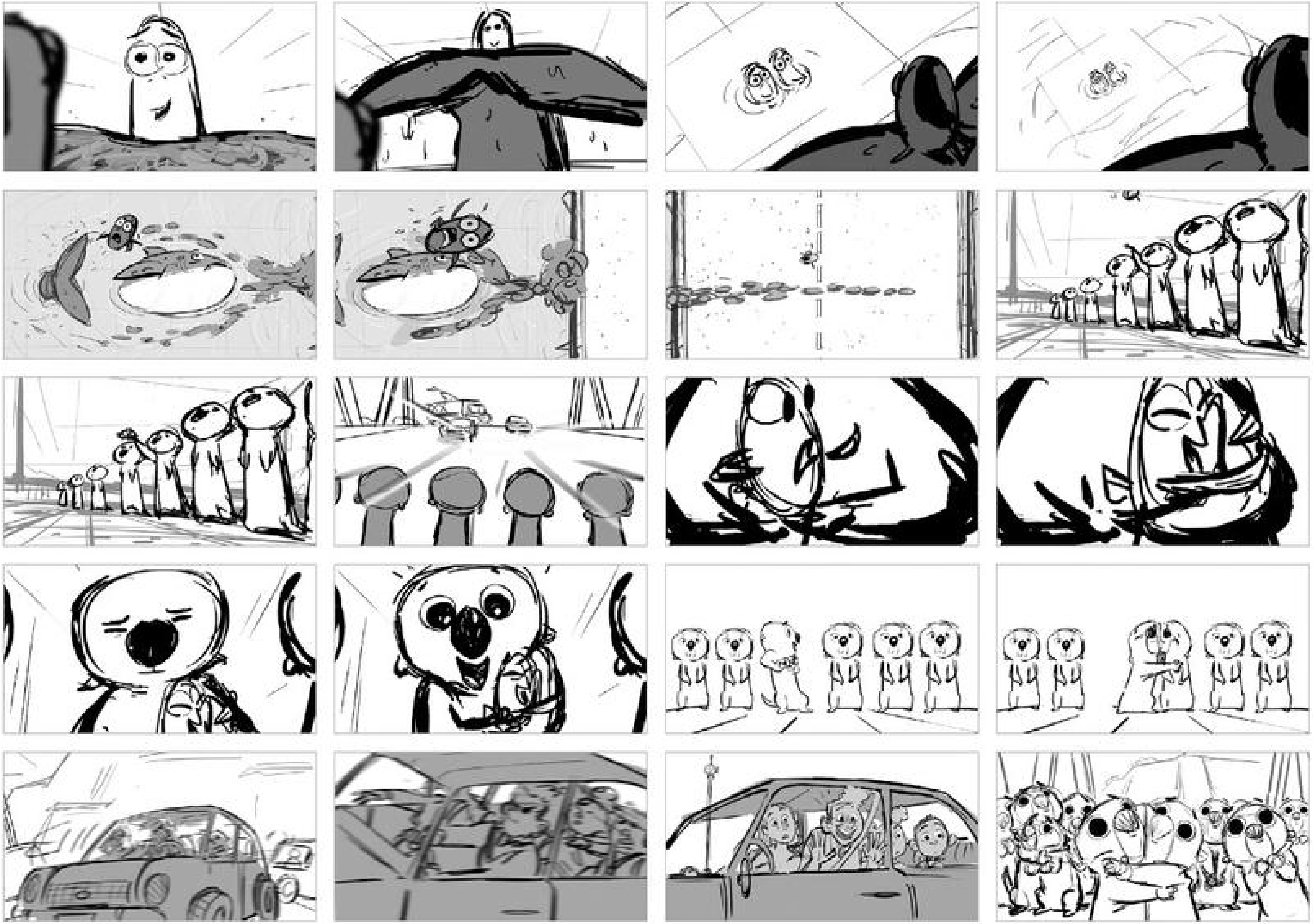


402 GAME PLAN

Realizing that Marlin and Nemo are still on the truck headed to Cleveland, Dory and her parents enlist her new friends Destiny and Bailey to get them onto the truck.

MAX BRACE, KRISTEN LESTER, TED MATHOT, BRIAN KALIN, O'CONNELL, JAMES ROBERTSON, ALEX WOO

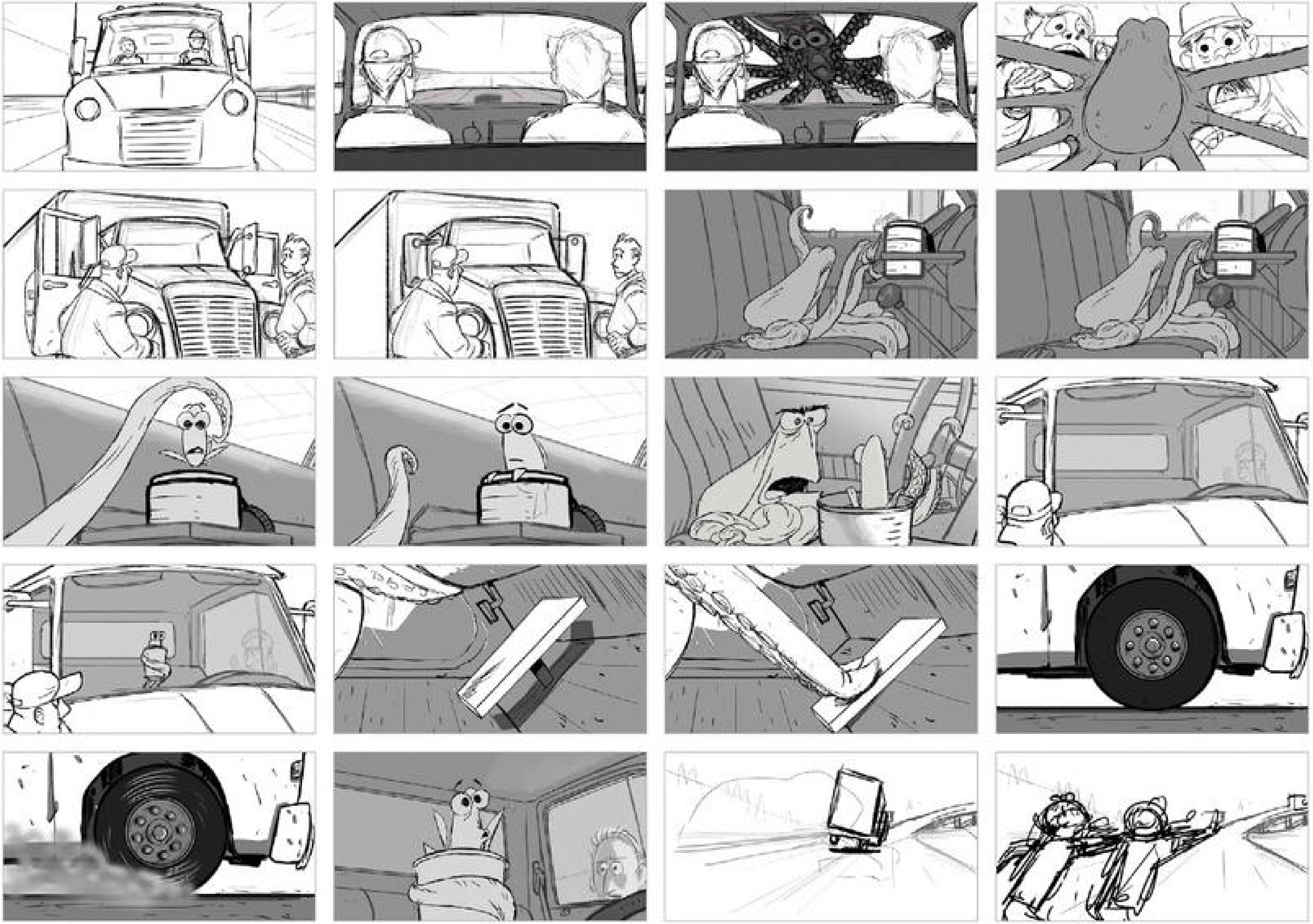
Digital painting



405 STOP THAT TRUCK

Dory has to stop the truck in order to get Marlin and Nemo out. She creates a traffic jam on the bridge with the help of some otters. Once inside the truck she reunites with Marlin and Nemo and helps them get back to the ocean.

TREVOR JIMENEZ, KRISTEN LESTER, STANLEY MOORE, ALEX WOO
Digital painting

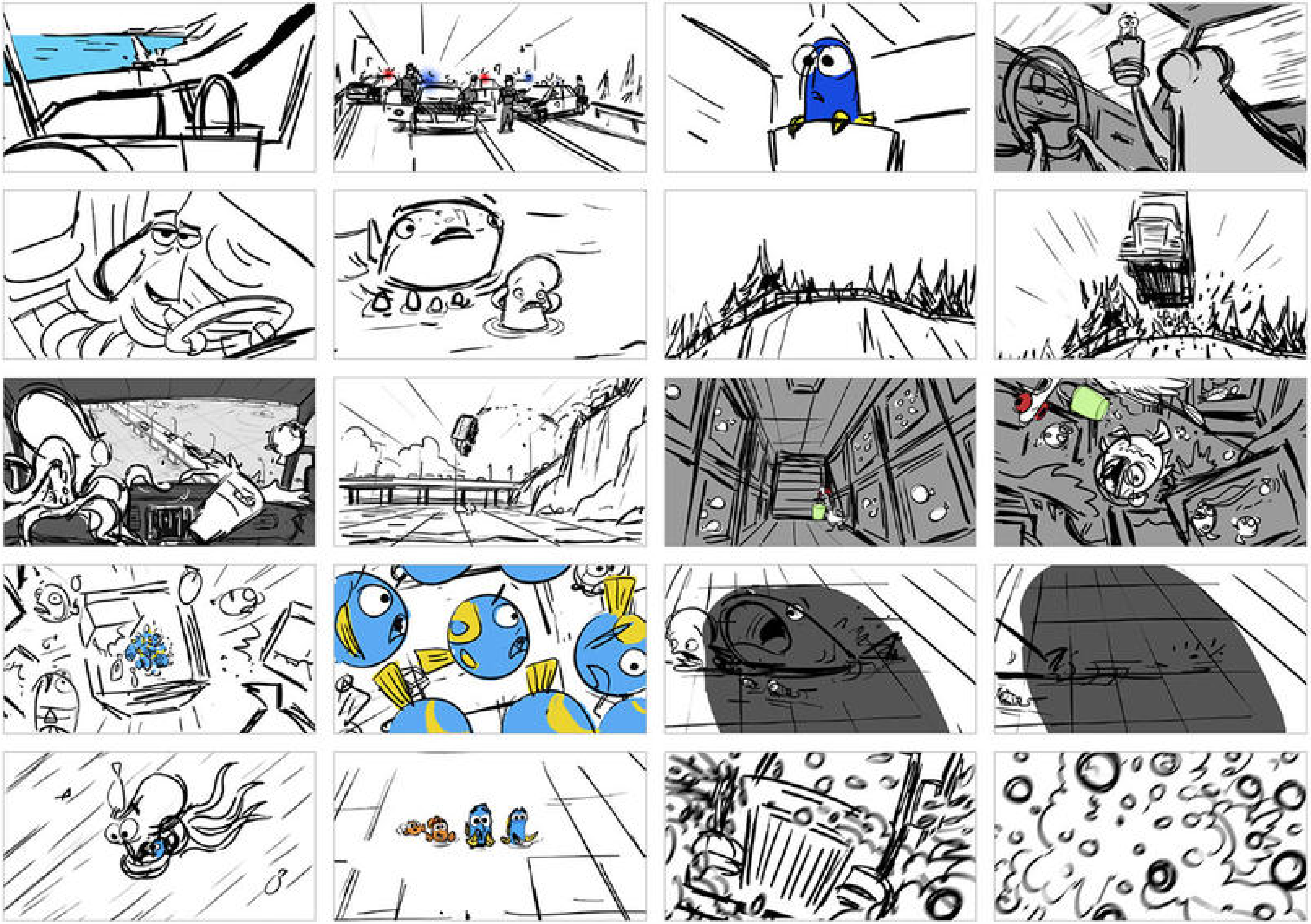


415 TIME TO GO

Dory and Hank are stuck in the truck when it takes off after the otters are cleared from the bridge. They decided to hijack the truck in order to drive it back to the ocean.

MAX BRACE, STANLEY MOORE, BRIAN KALIN O'CONNELL

Digital painting

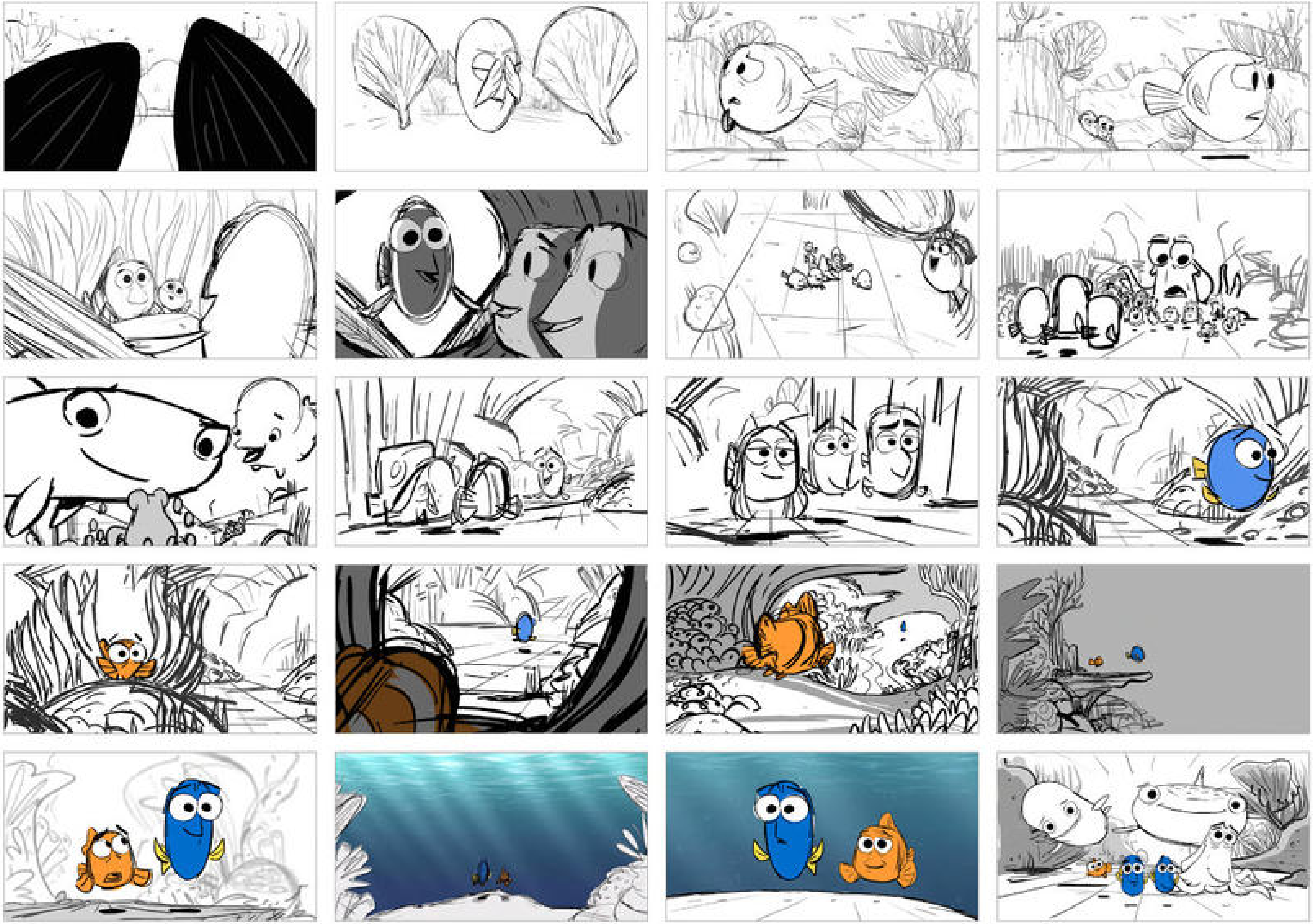


420 BIG FINISH

With the cops blocking the way, Dory and Hank drive the truck off a cliff andinto the ocean, freeing all of the fish going to Cleveland and reuniting Dory with her friends and family.

KRISTEN LESTER, STANLEY MOORE, JAMES ROBERTSON

Digital painting

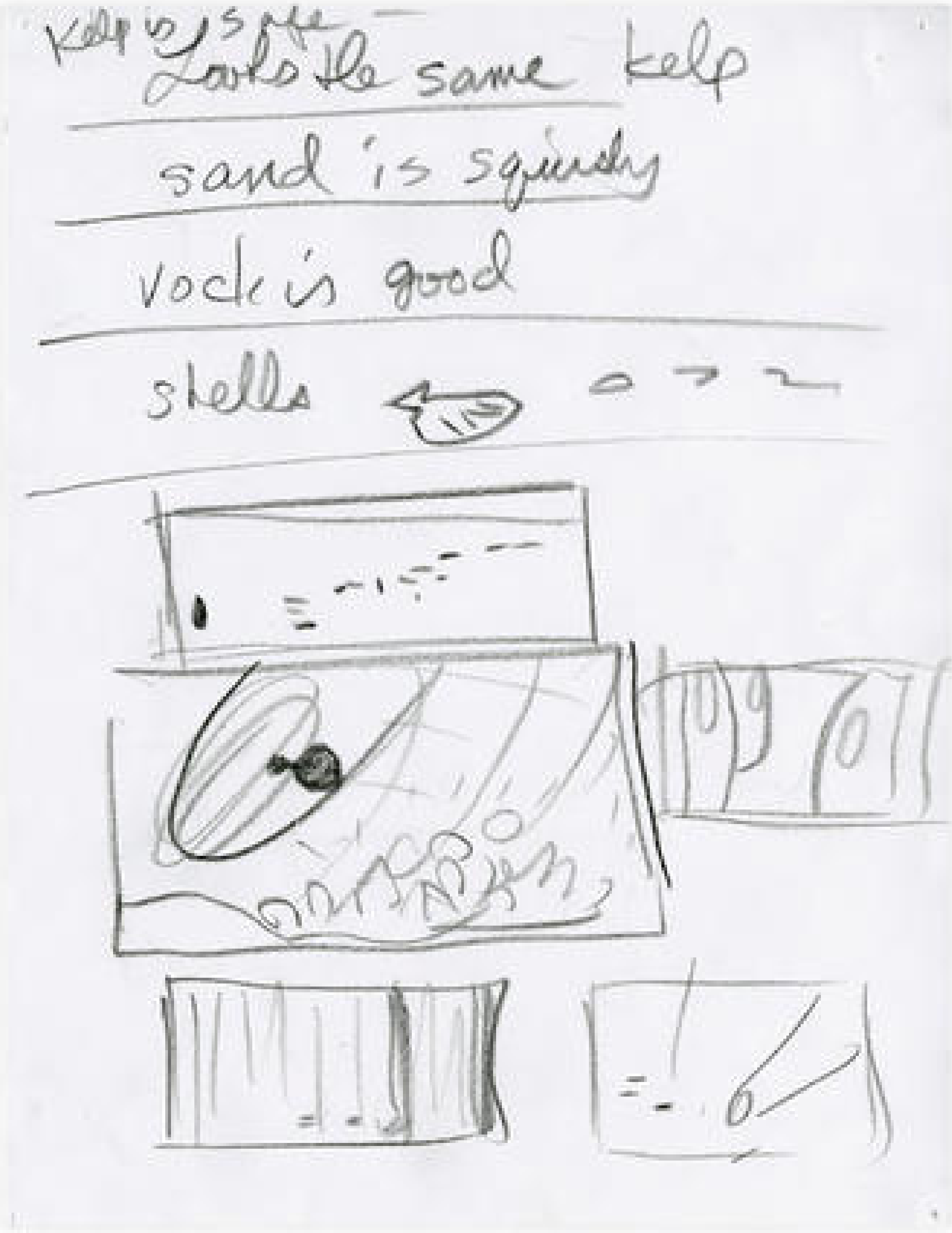


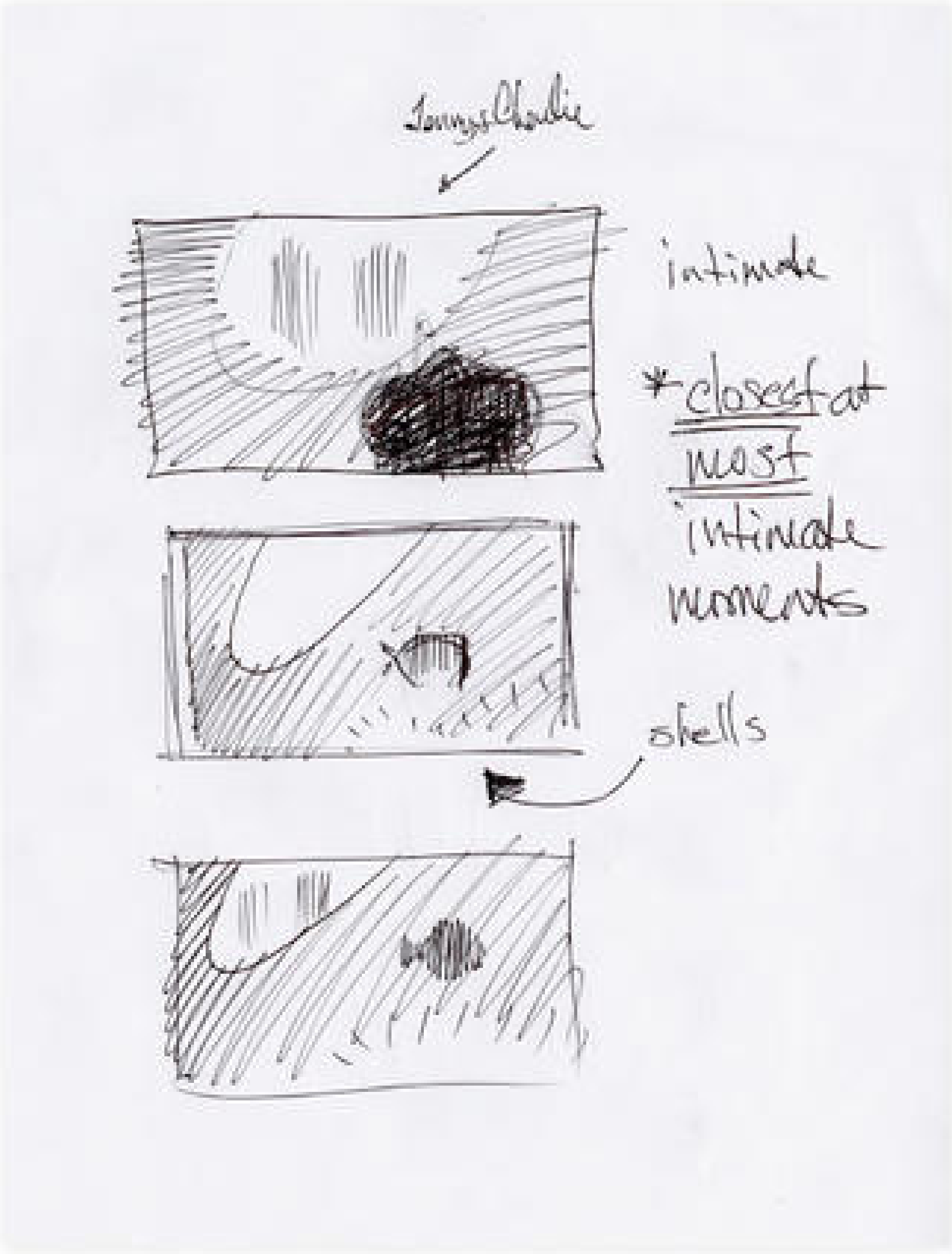
440 EPILOGUE

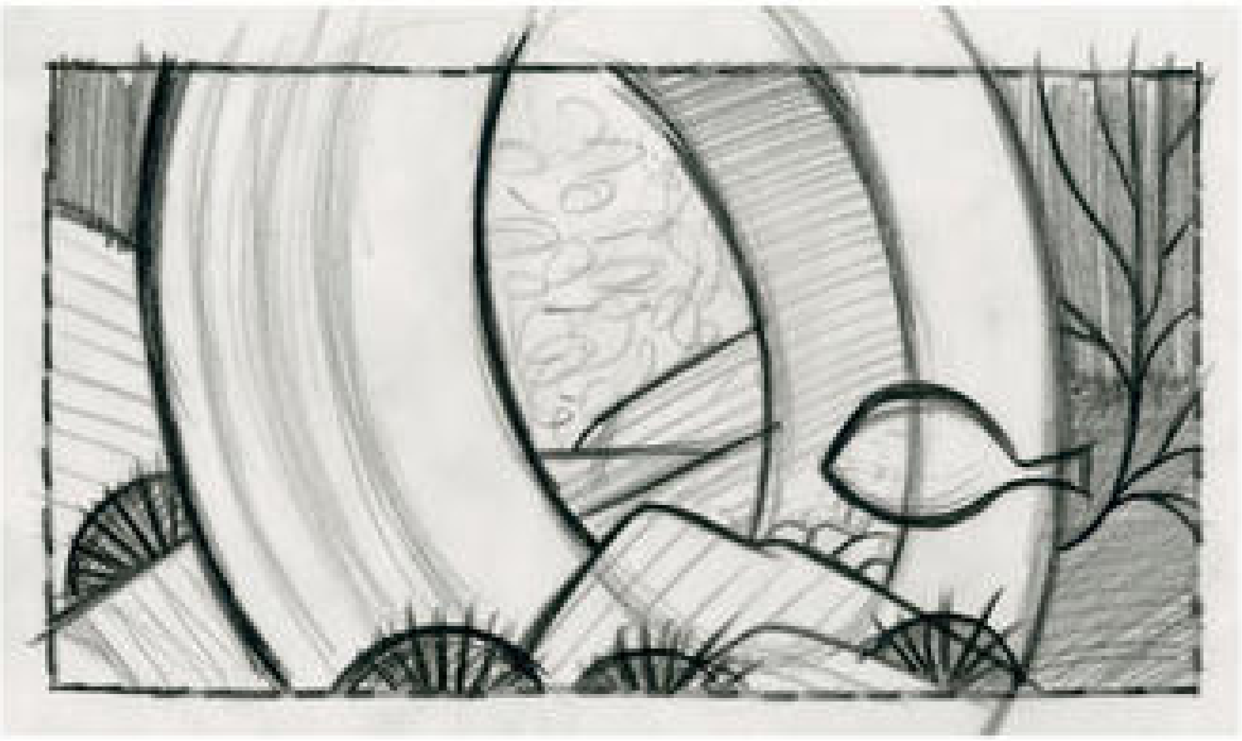
Dory is back on the reef with her entire family, including Hank, Destiny, and Bailey. After a game of hide-and-seek with the kids at school, Dory heads out on her own. Unable to control his anxiety, Marlin secretly follows Dory to the edge of the reef. She is looking out into the blue, finally content with her life and herself.

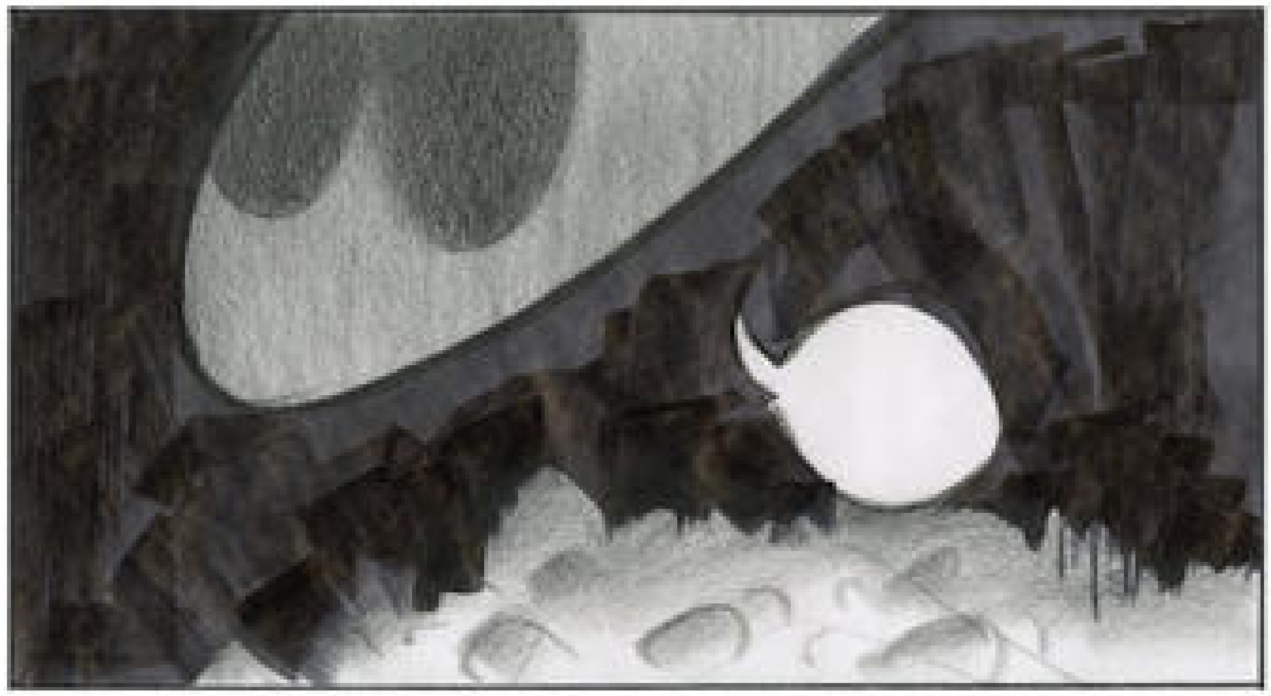
MAX BRACE, ANGUS MACLANE, STANLEY MOORE, JAMES ROBERTSON

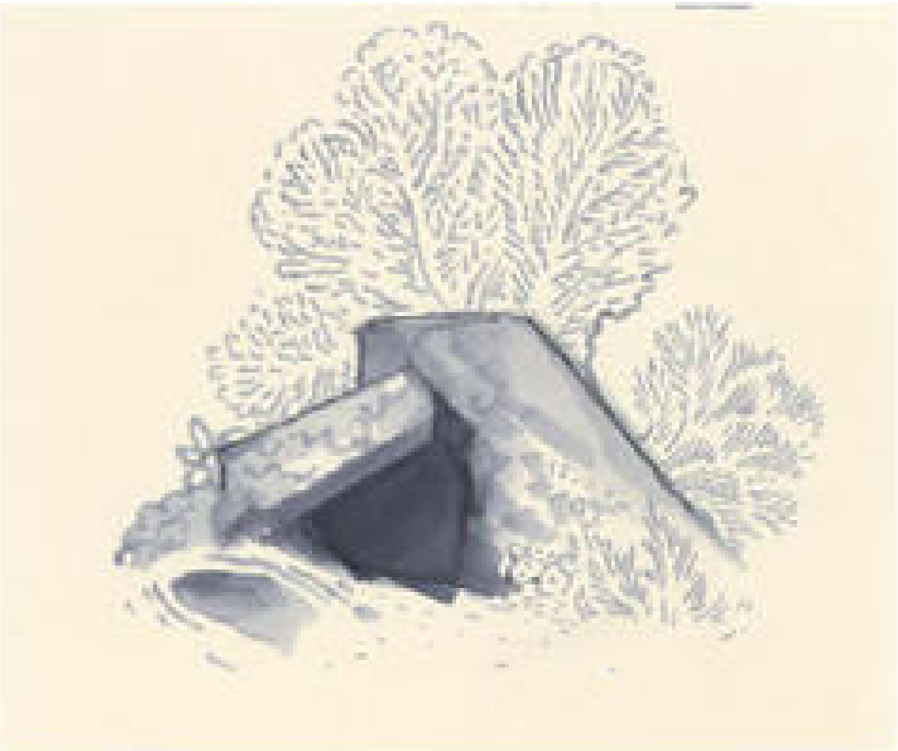
Digital painting

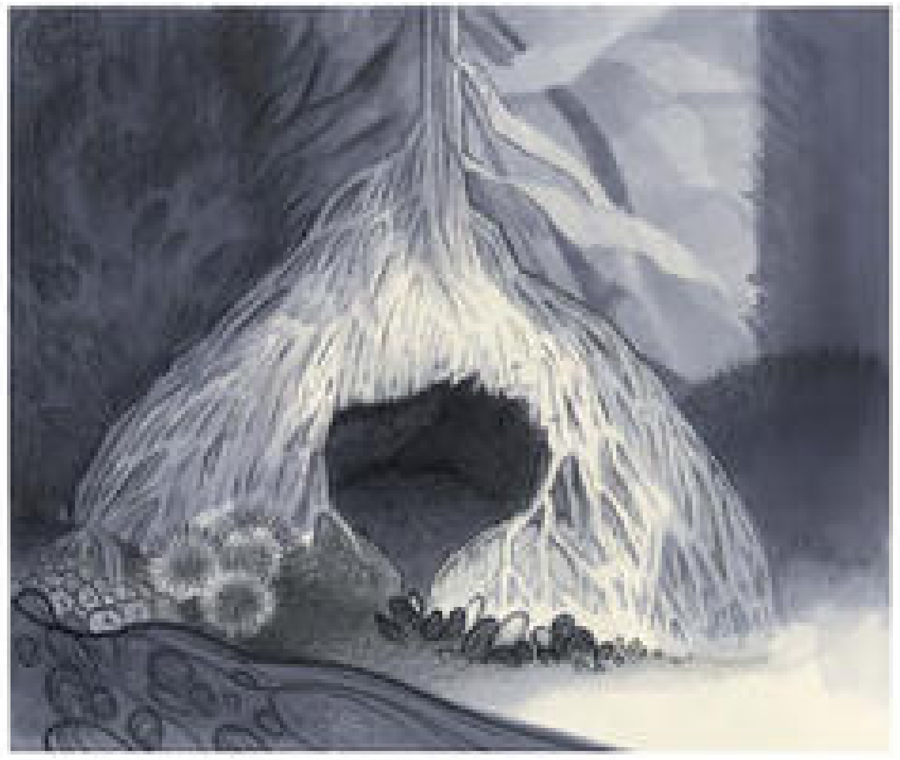

Kelp is safe —
Looks the same kelp
sand is squishy
rock is good
shells

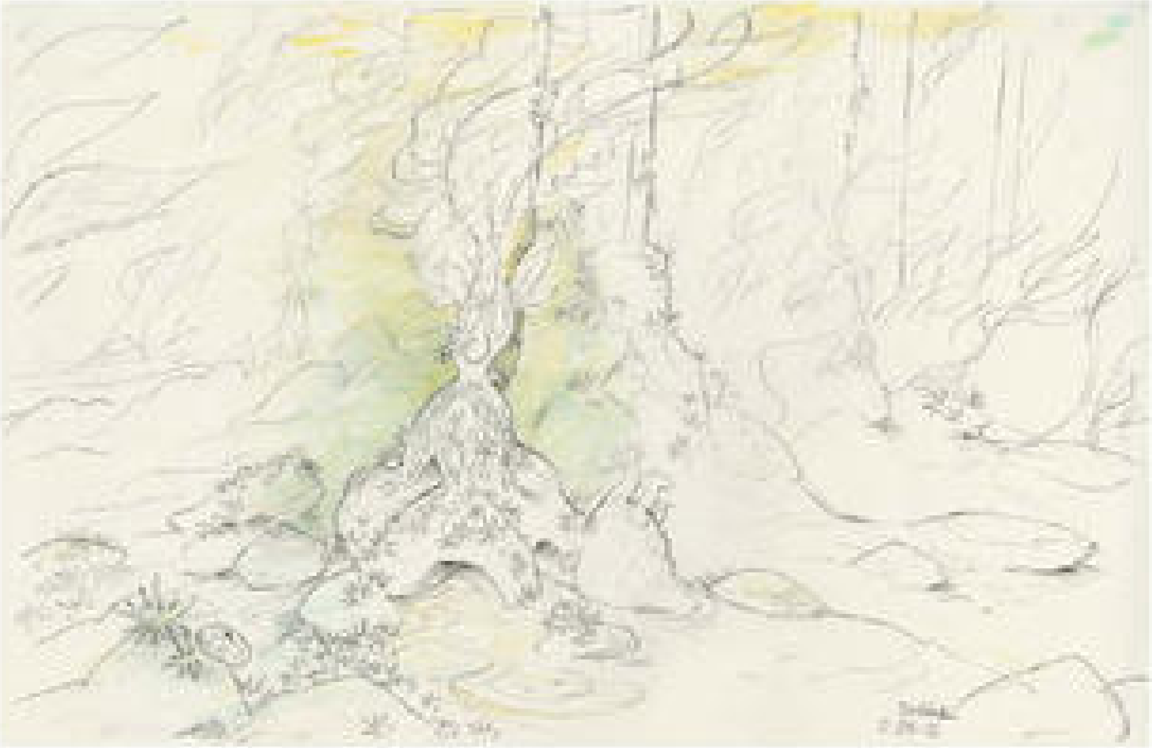

Jenny & Charlie
intimate
*closest at most intimate moments
shells

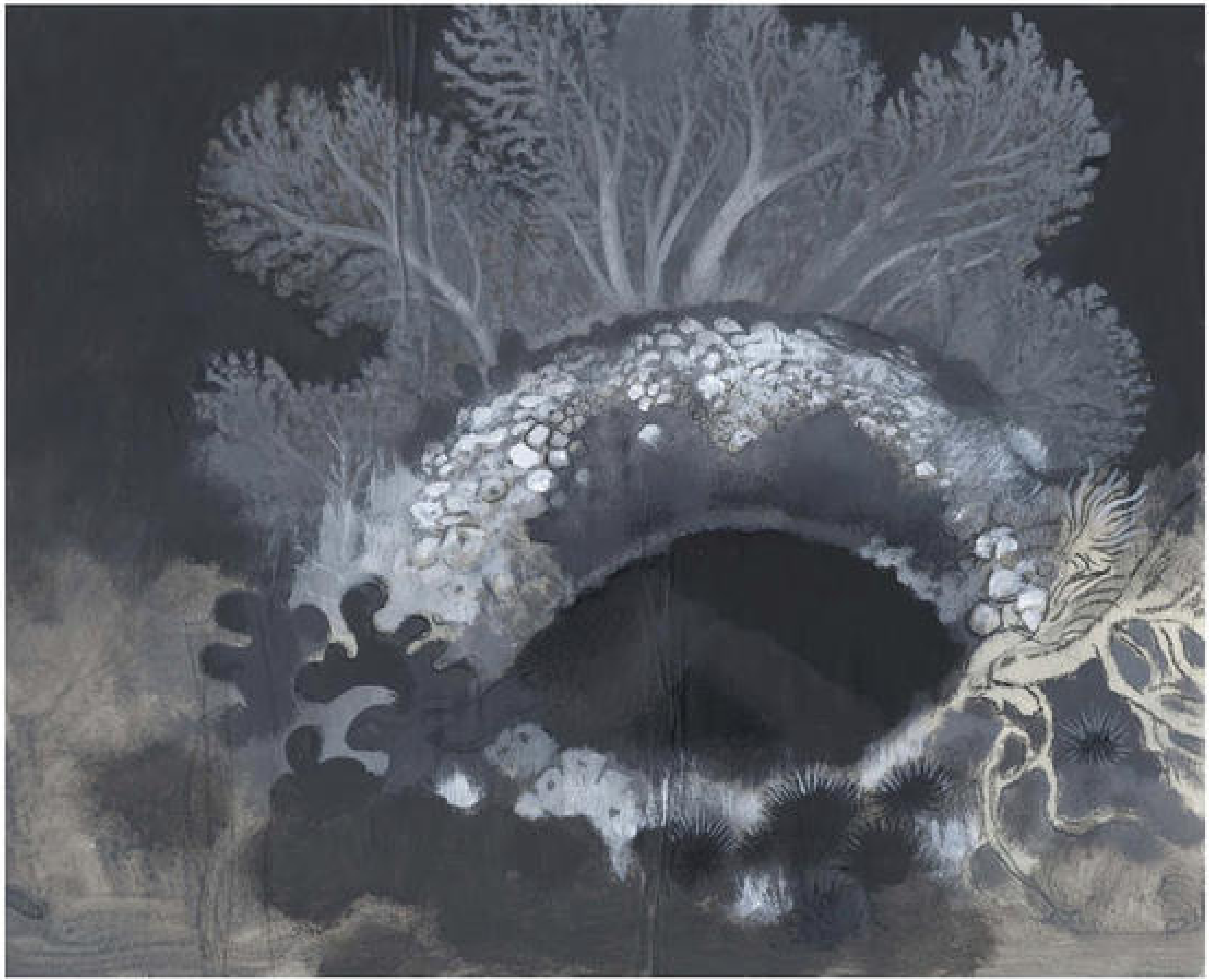












(top row, left)
STEVE PILCHER Marker

(top row, center)
STEVE PILCHER Pencil and marker

(top row, right)
DON SHANK Pencil and colored pencil

(left)
STEVE PILCHER Pencil and acrylic

(opposite, top left)
STEVE PILCHER Pencil

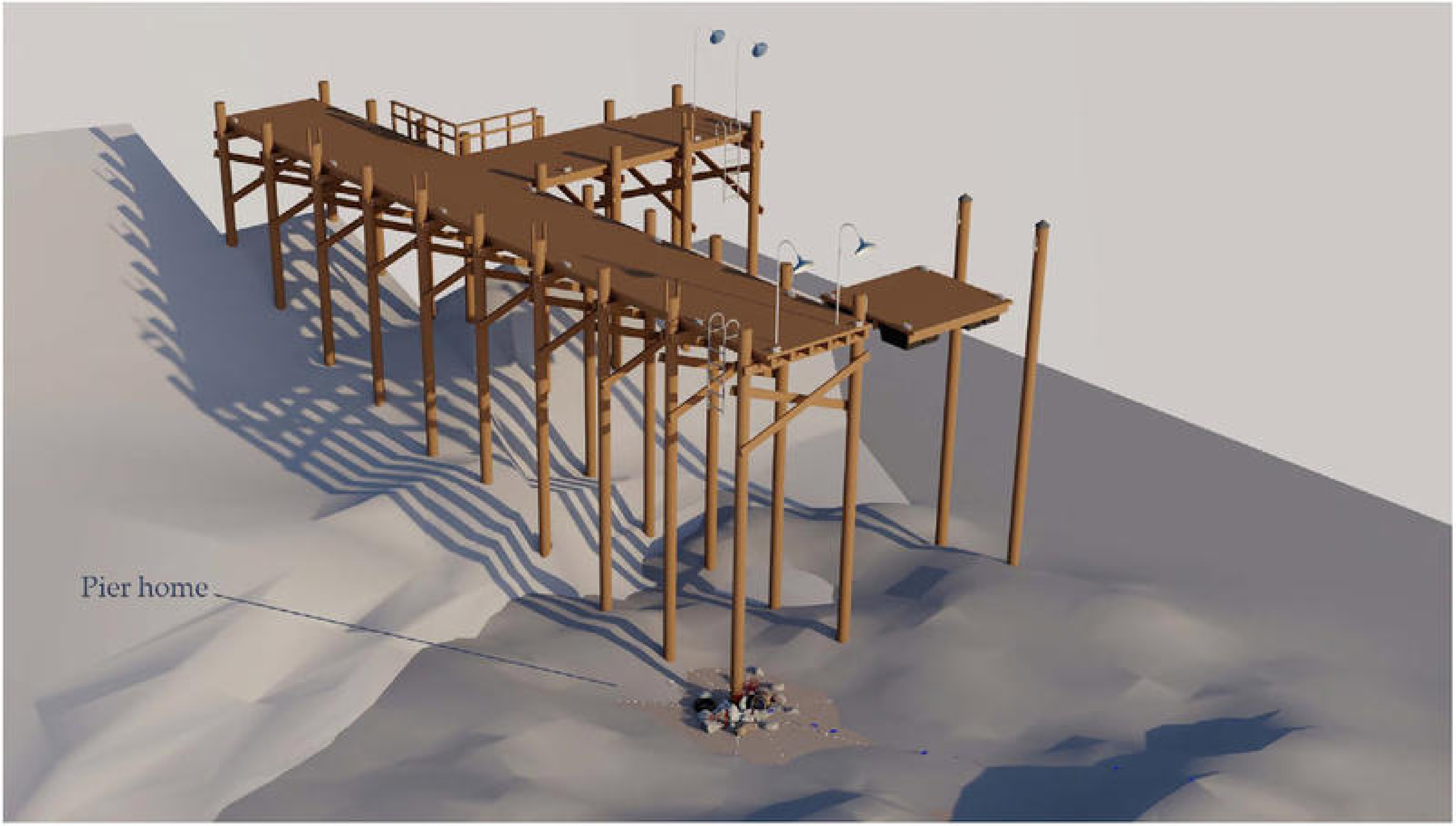
(opposite, top right)
STEVE PILCHER Pen

(opposite, bottom left)
STEVE PILCHER China marker and pencil

(opposite, bottom right)
STEVE PILCHER Pencil and marker

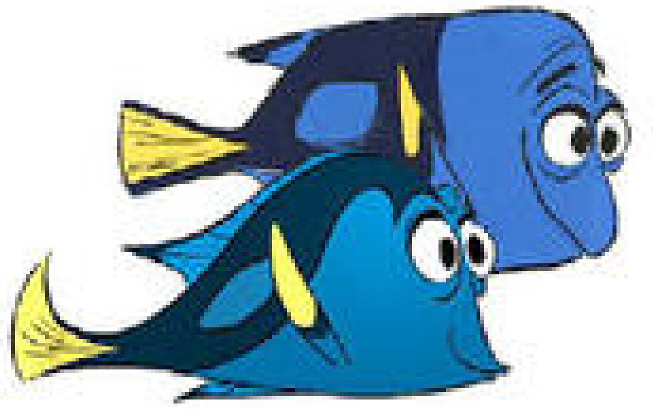
When Dory's parents construct their new home on the pier outside the Marine Life Institute, they use a **TIRE** that has fallen off the dock. This was the perfect shape and object to use since it both represented the human world and echoed the curvilinear shape of the reef and Dory's original home in the aquarium.

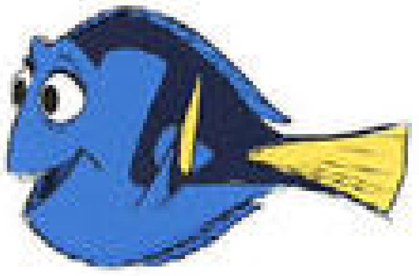
— *Steve Pilcher, Production Designer*

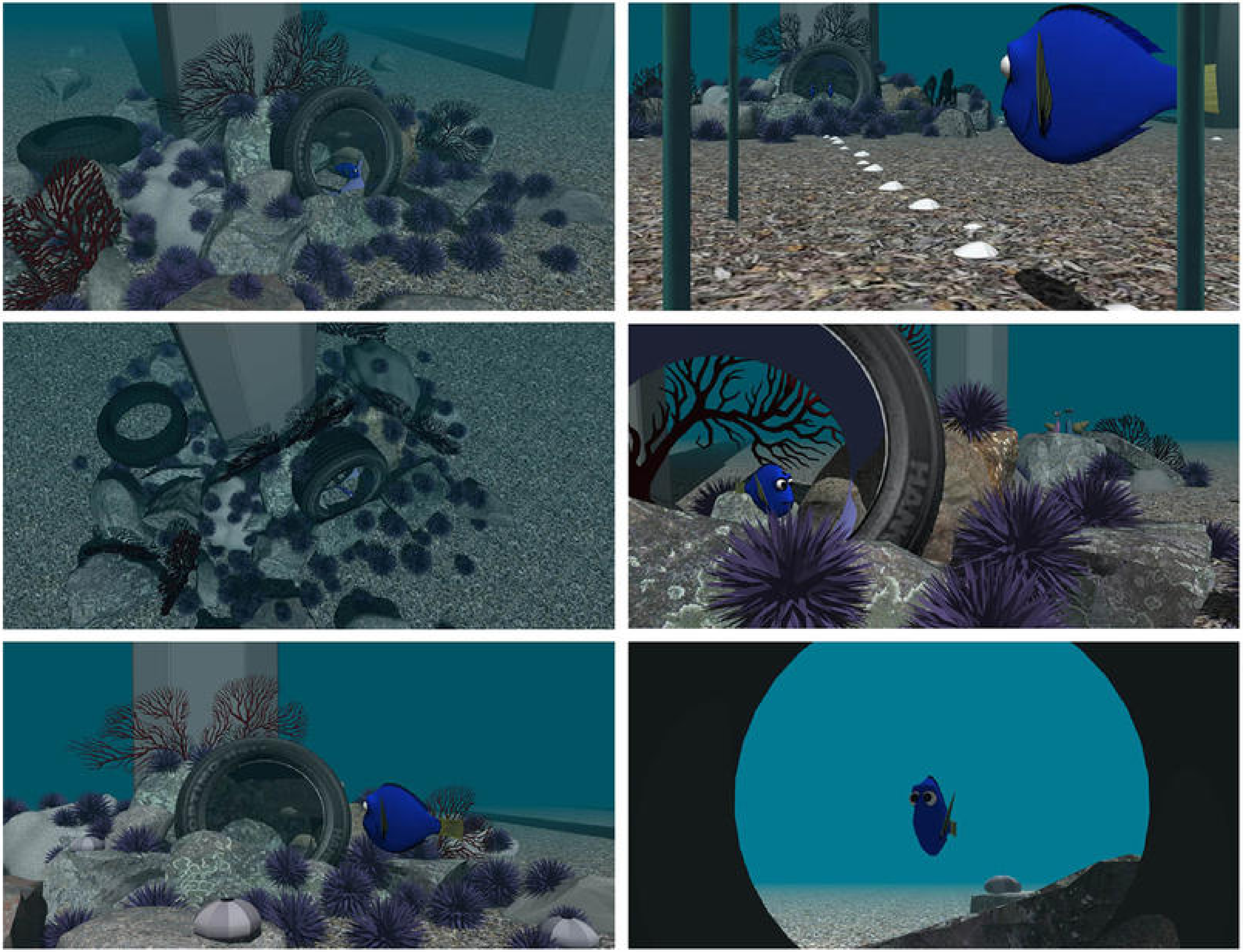


(above) **DON SHANK** Digital

(right) **JASON DEAMER and TONY FUCILE** Digital painting

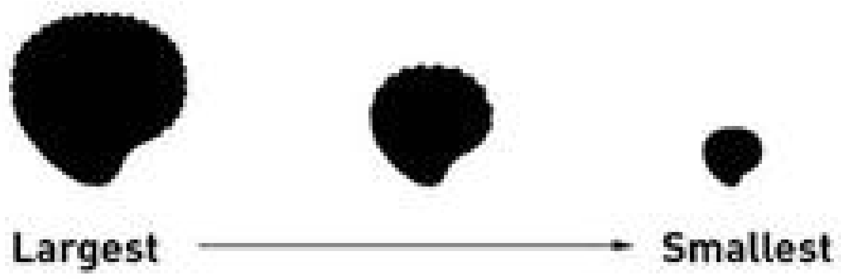


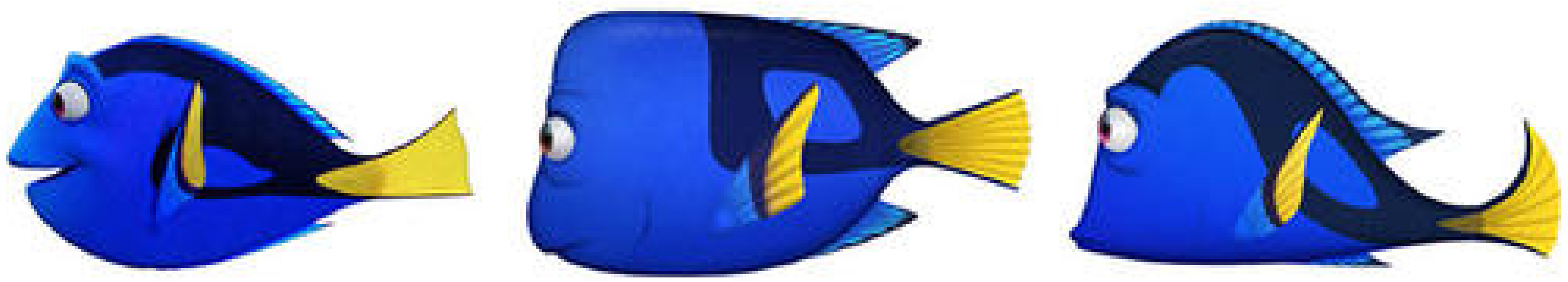


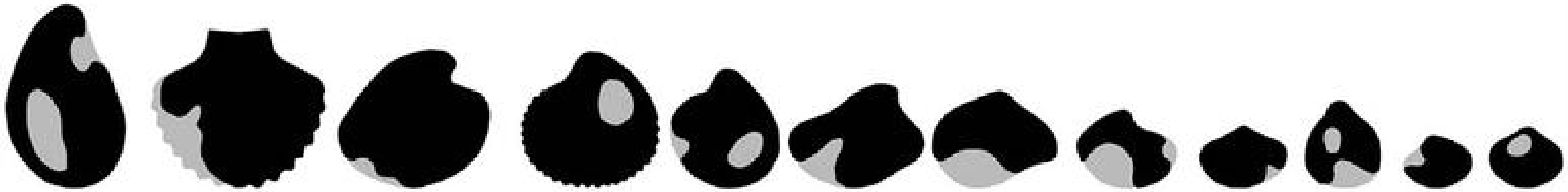


STEVE PILCHER Digital

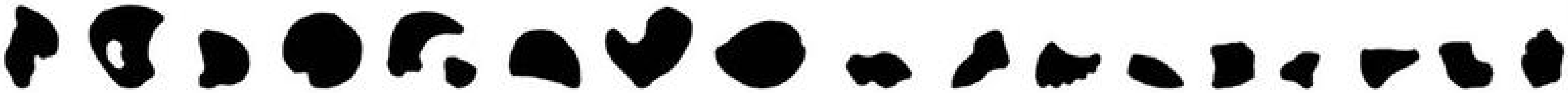
Shell Scale Range


Largest
Smallest

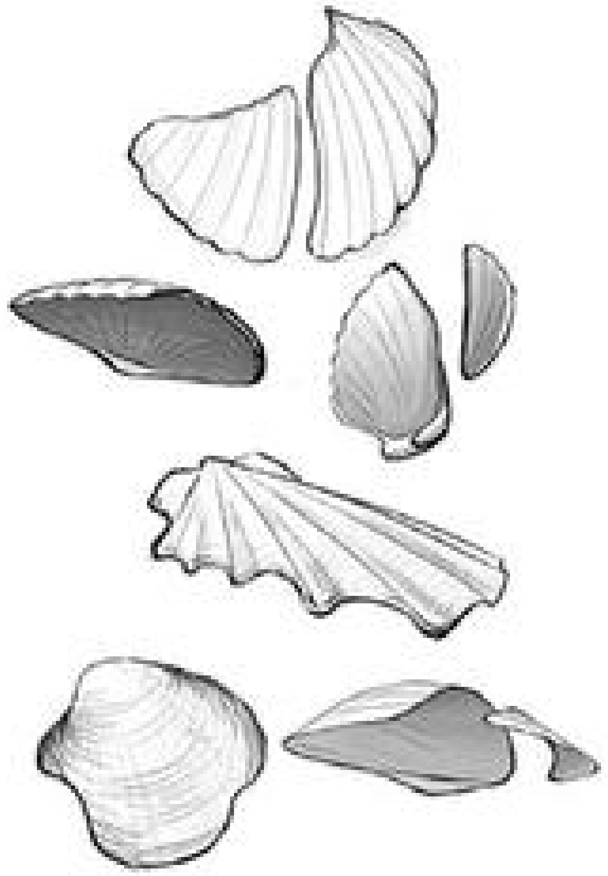


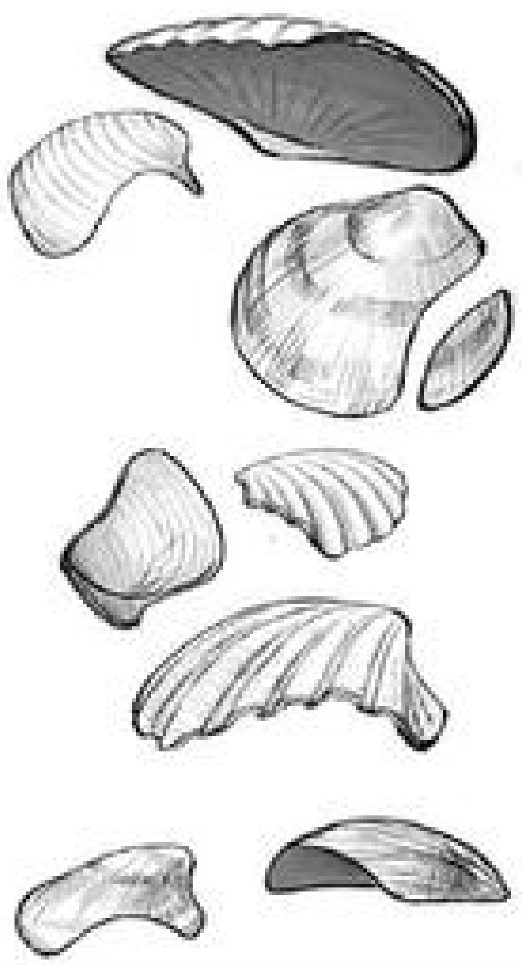


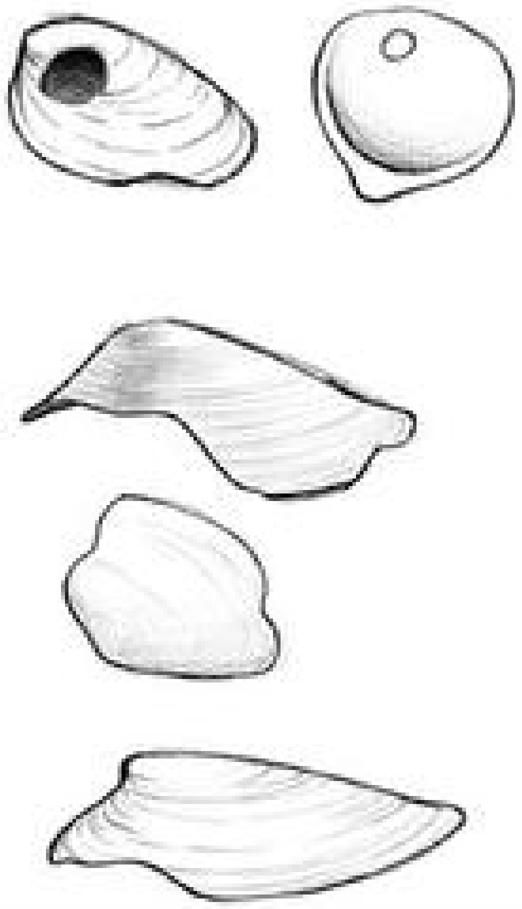
Shell Shapes (not to scale - see scale chart below)

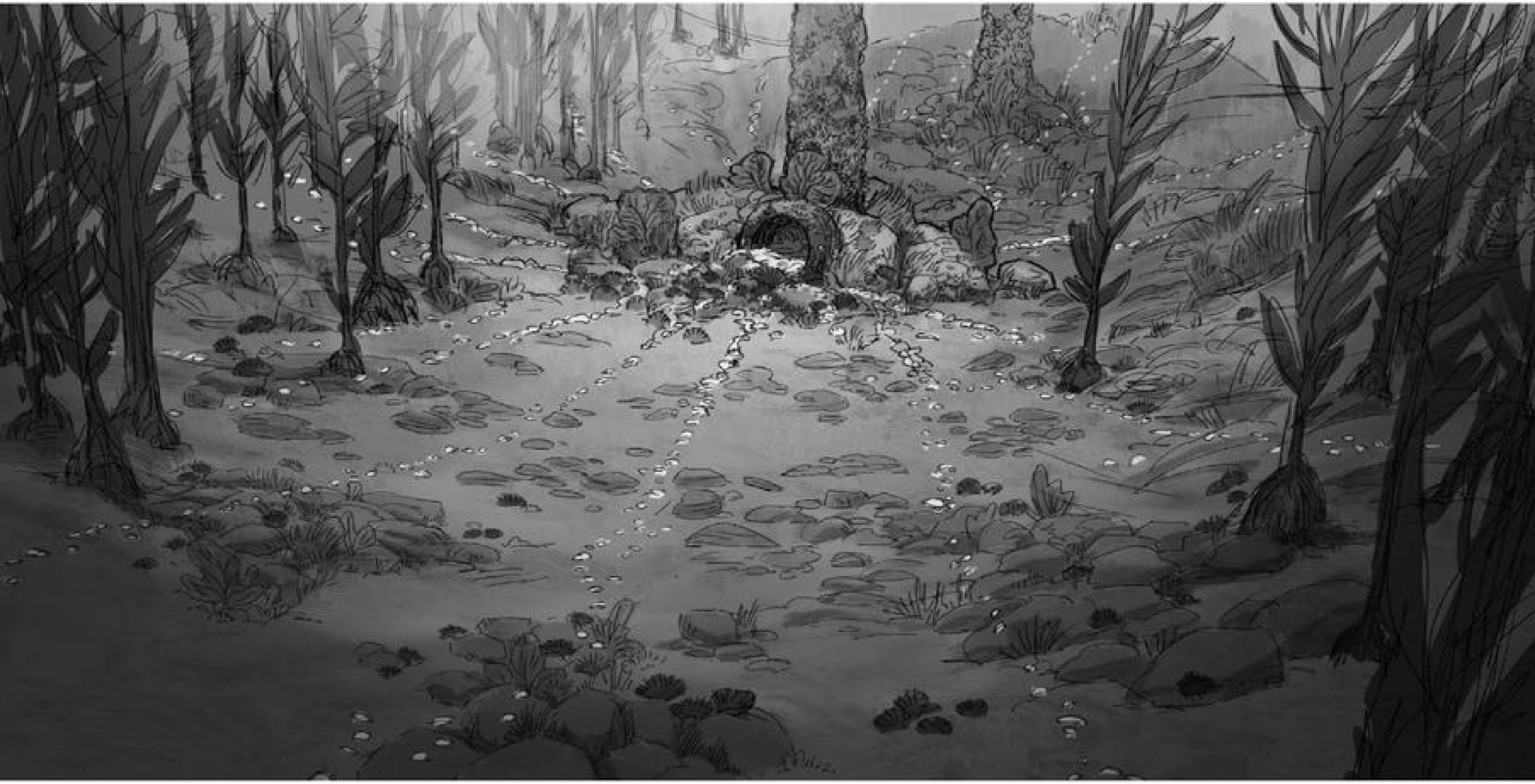


Smaller Broken Shapes (not to scale - see reference)



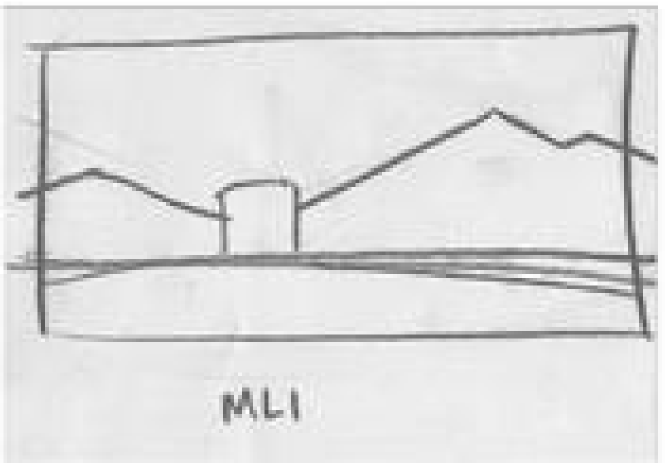






(above) **PAUL ABADILLA** Digital painting

(opposite) **PAUL ABADILLA** Digital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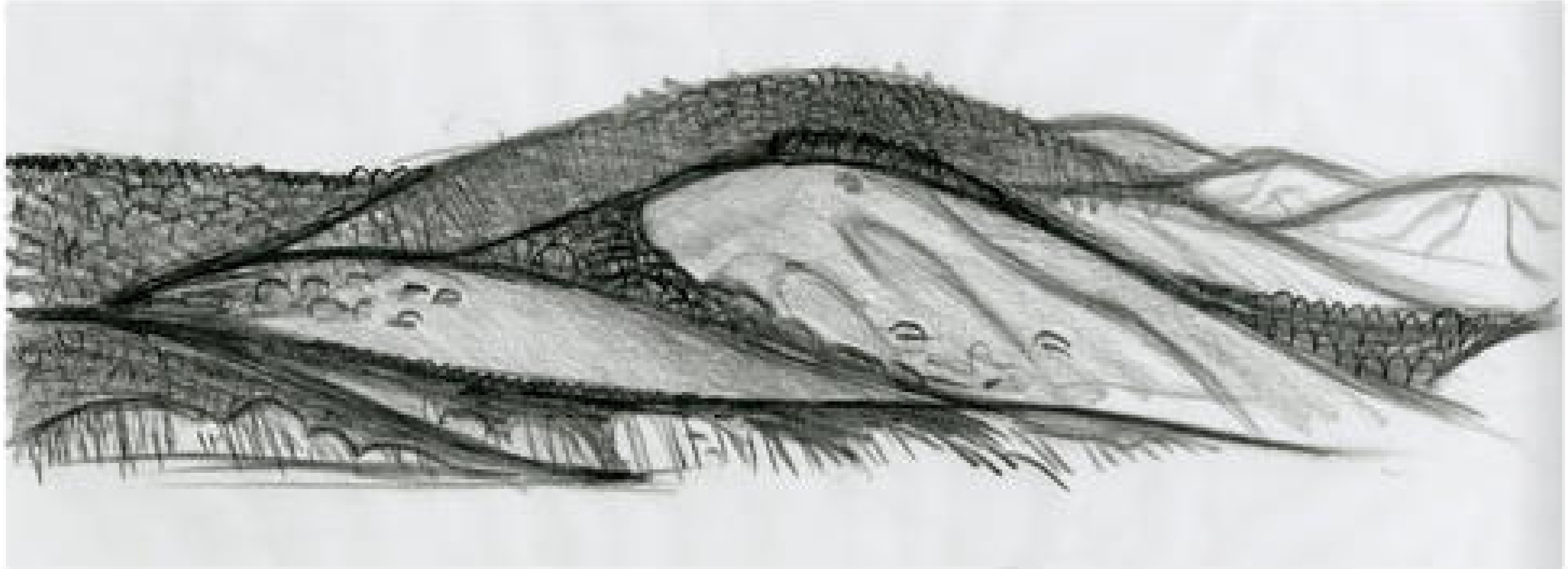
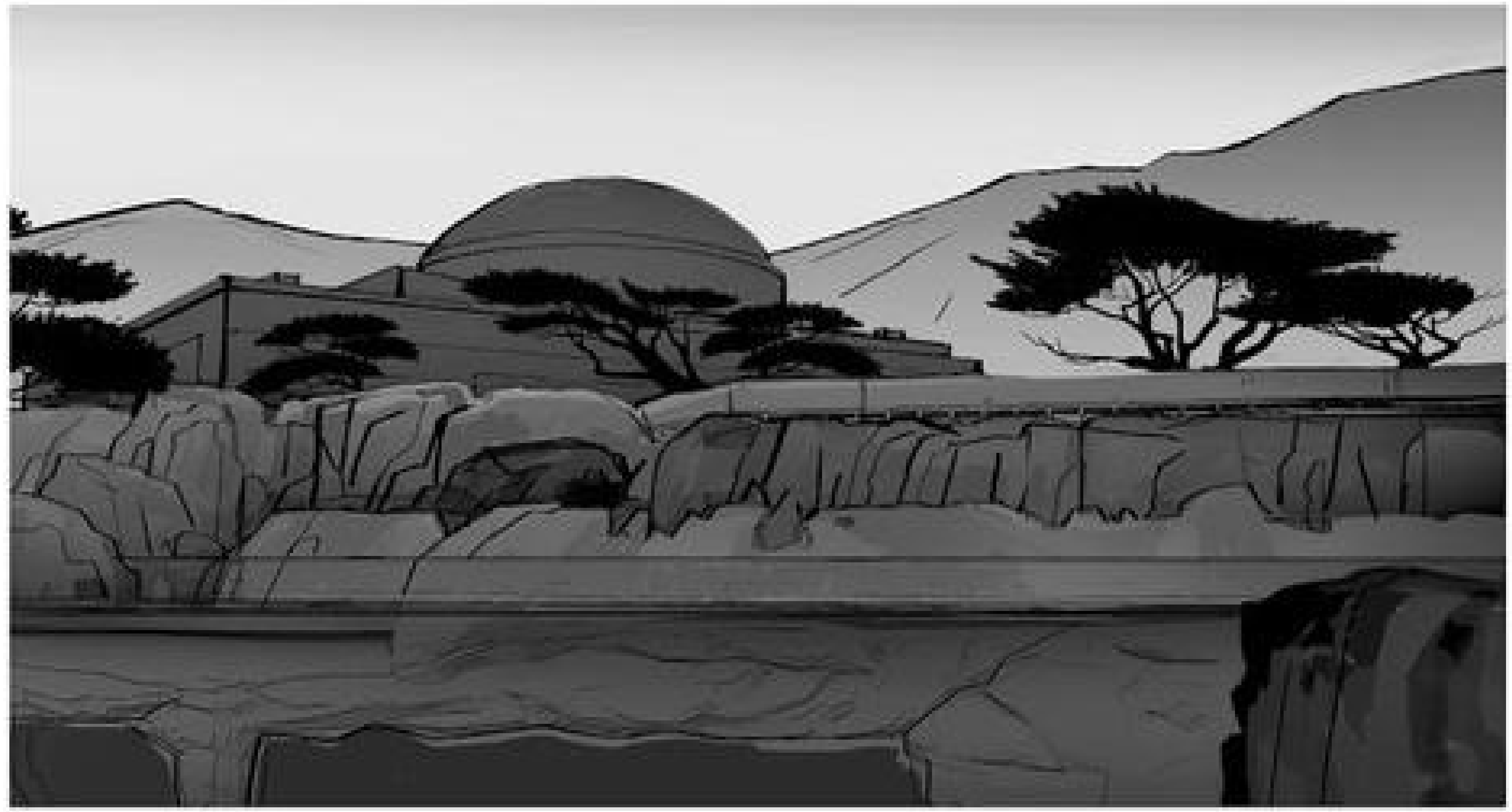
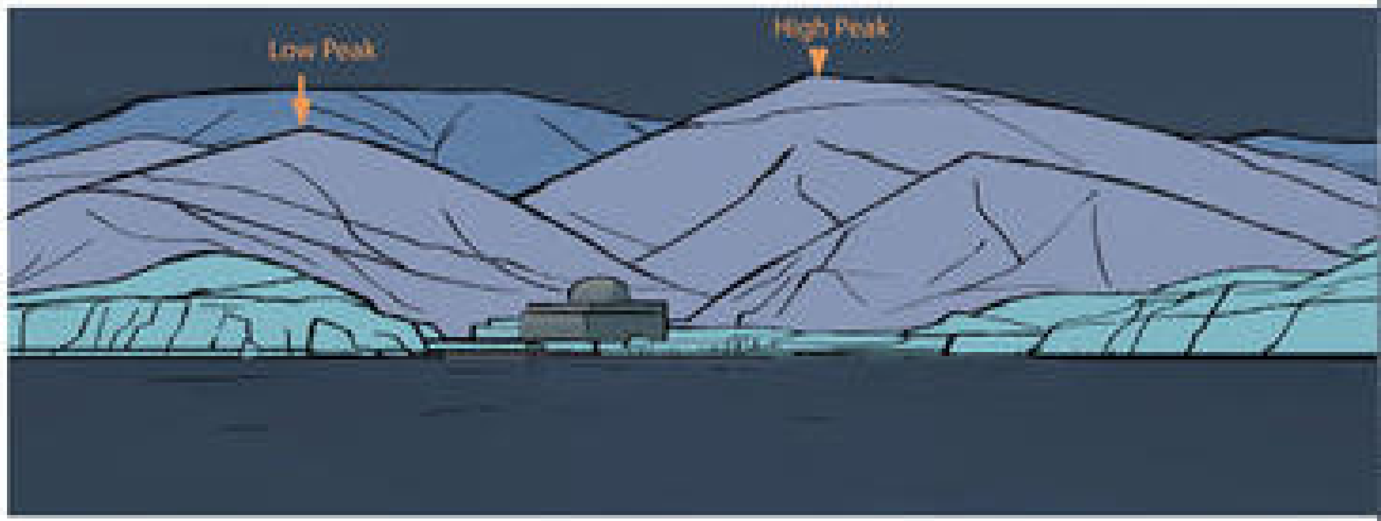
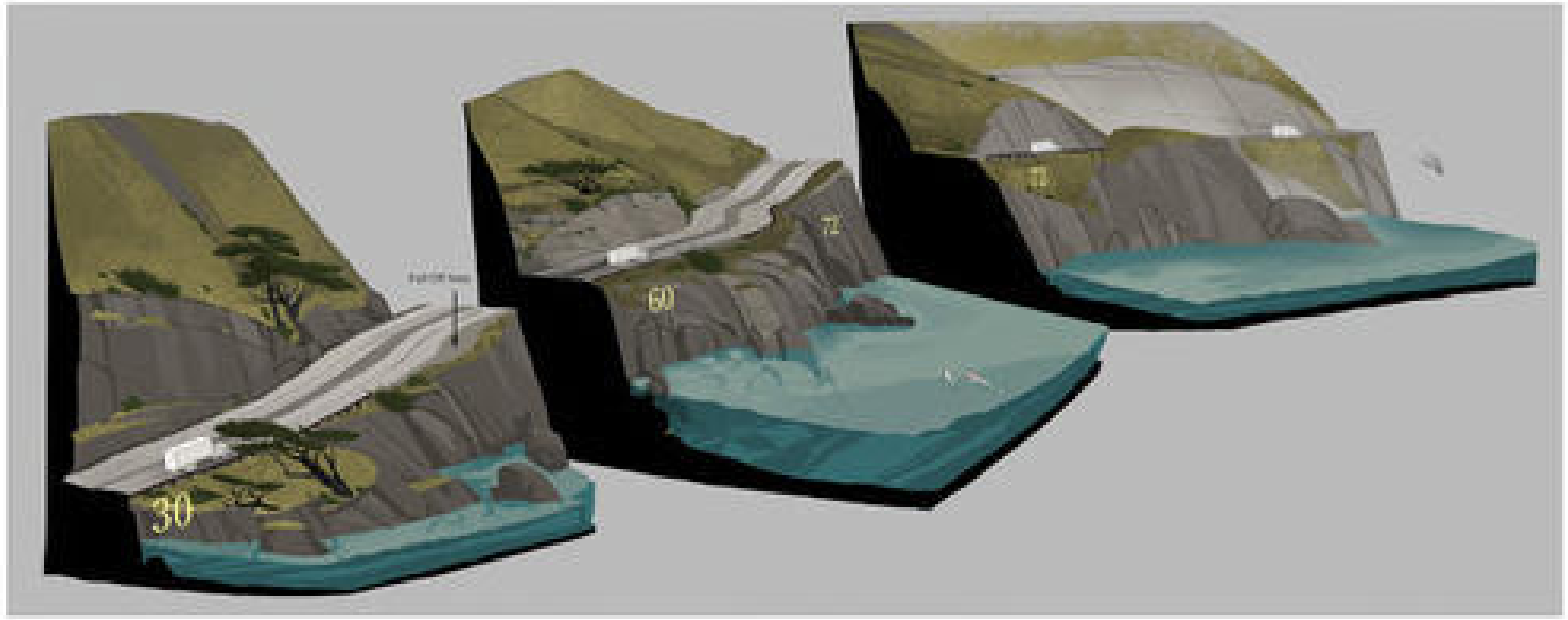
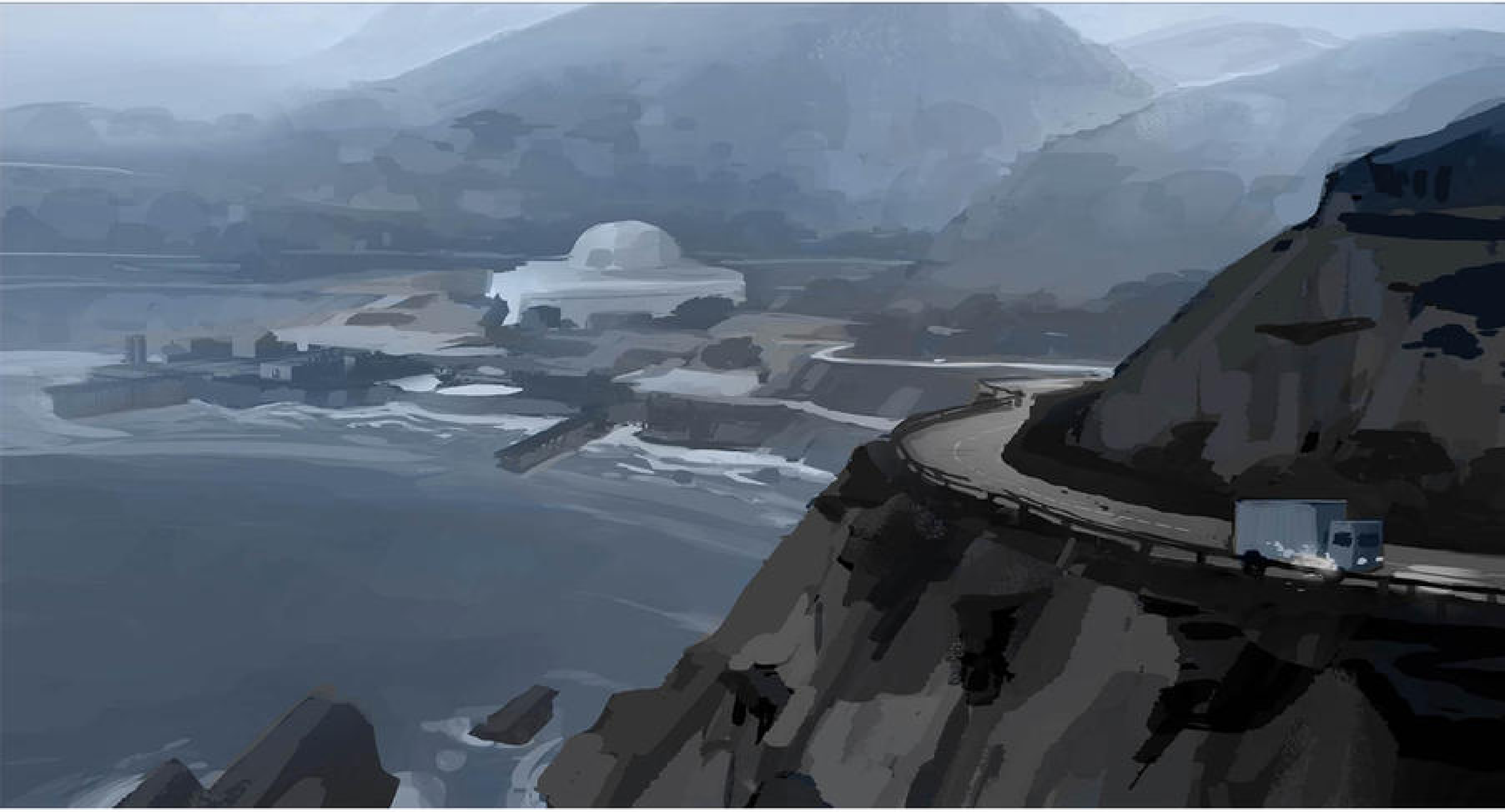




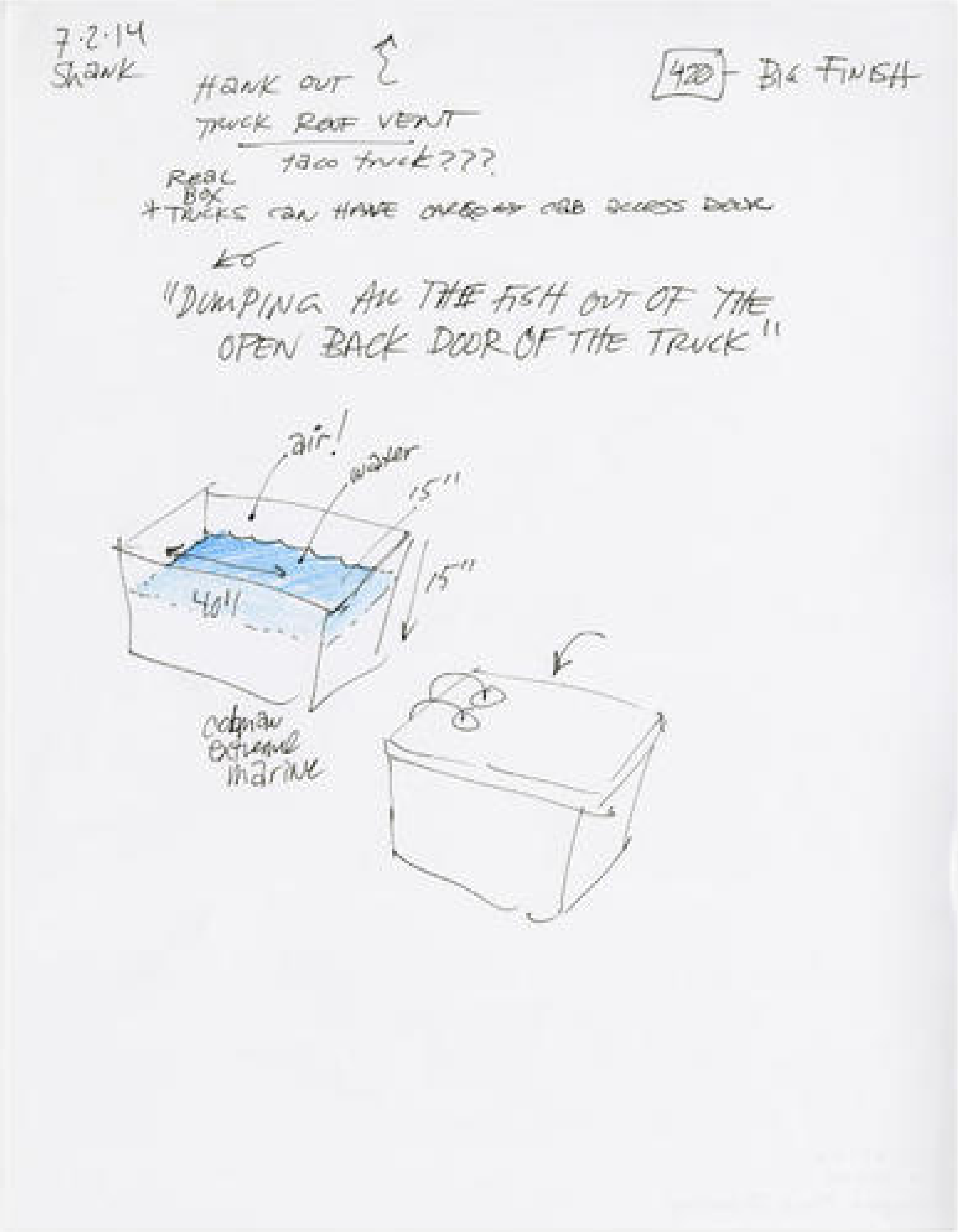

Low Peak
High Peak


30
60
72
72



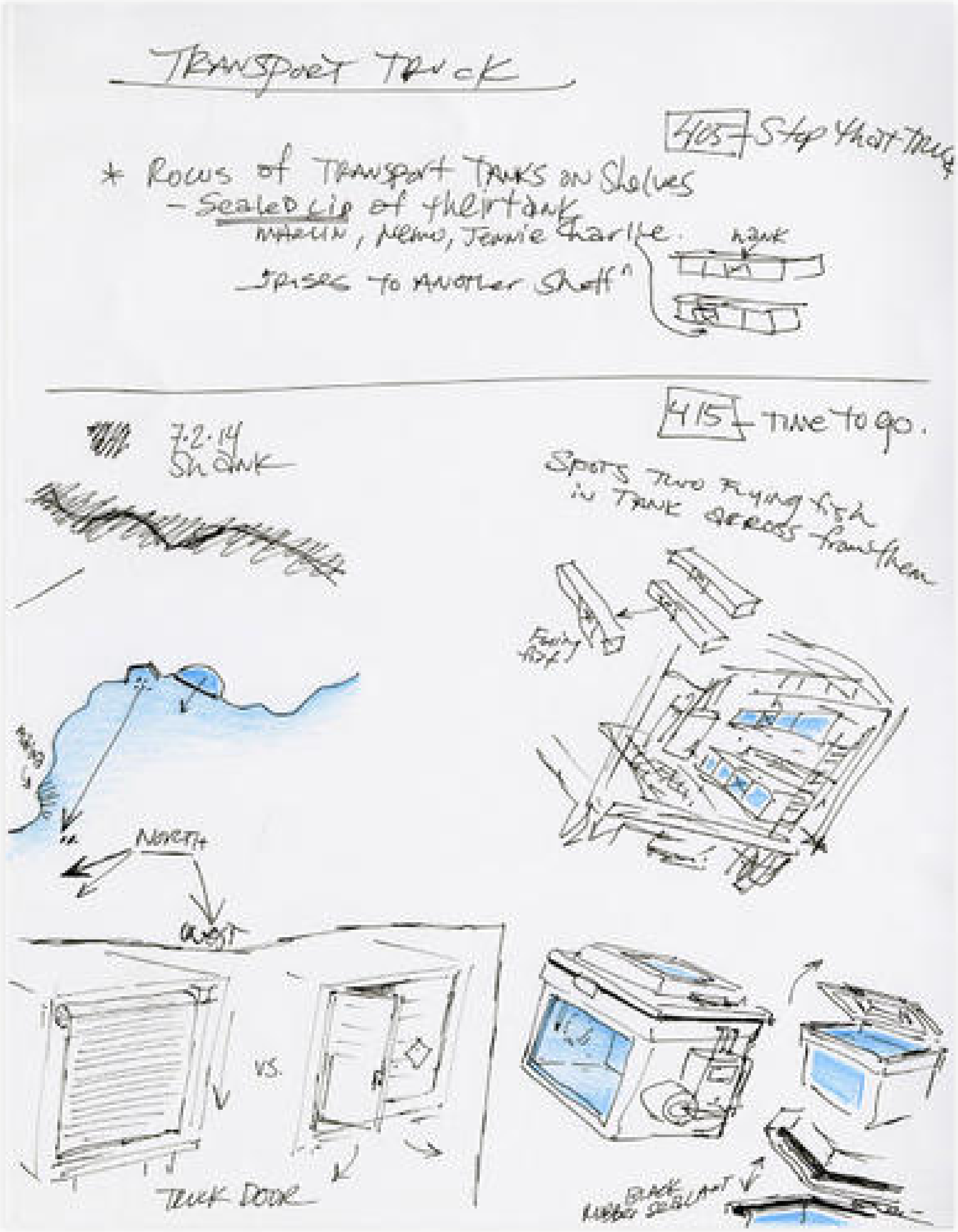
(above) TIM EVATT Digital painting

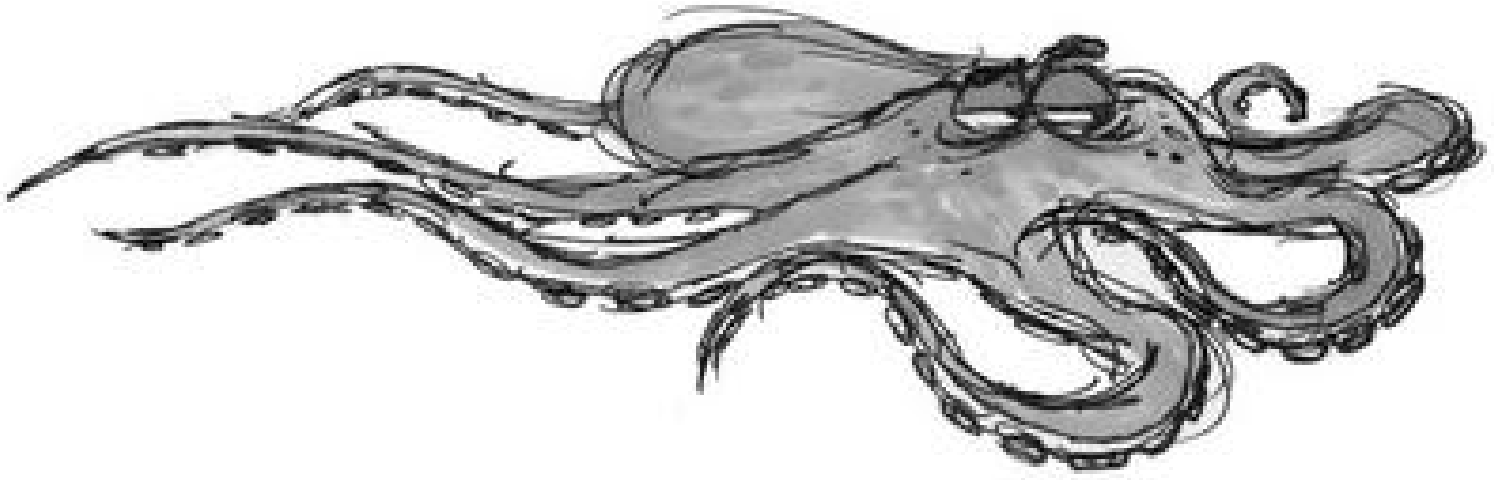
(opposite) STEVE PILCHER Pencil
STEVE PILCHER Pencil, TIM EVATT Digital painting
TIM EVATT Digital, TIM EVATT Digital

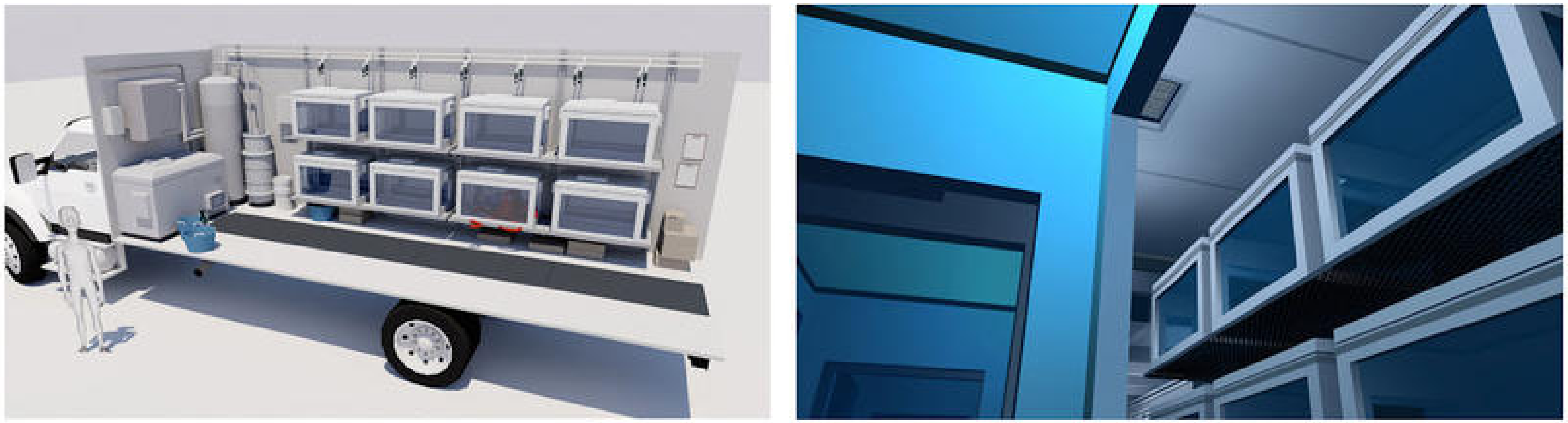

7.2.14
Shank
HANK OUT
TRUCK ROOF VENT
taco truck???
REAL BOX
* TRUCKS CAN HAVE OVERHEAD ORB ACCESS DOOR
420 - BIG FINISH
"DUMPING ALL THE FISH OUT OF THE OPEN BACK DOOR OF THE TRUCK"
air!
water
15''
15''
40''
coleman Extreme marine

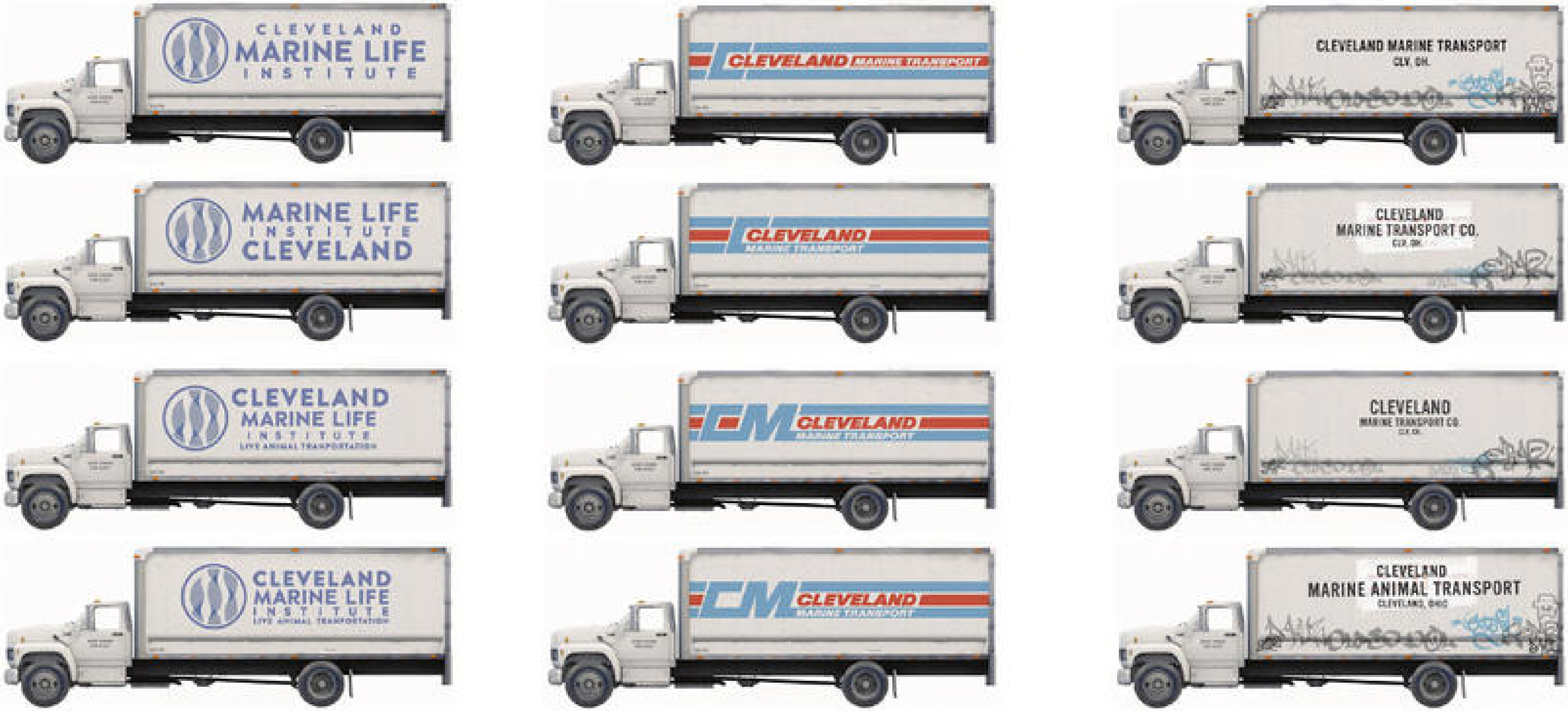
(left and right) **DON SHANK** Pen and colored pencil

(bottom left) **JASON DEAMER** Pen and marker


TRANSPORT TRUCK
405 - Stop that truck
* Rows of TRANSPORT TANKS on Shelves
- Sealed Lid of their tank
MARLIN, NEMO, JENNIE CHARLIE.
HANK
-"RAISES to ANOTHER Shelf"
415 - TIME to go.
7.2.14
Shank
Spots Two Flying fish in TANK across from them
Flying fish!
NORTH
WEST
VS.
TRUCK DOOR
BLACK RUBBER SEALANT



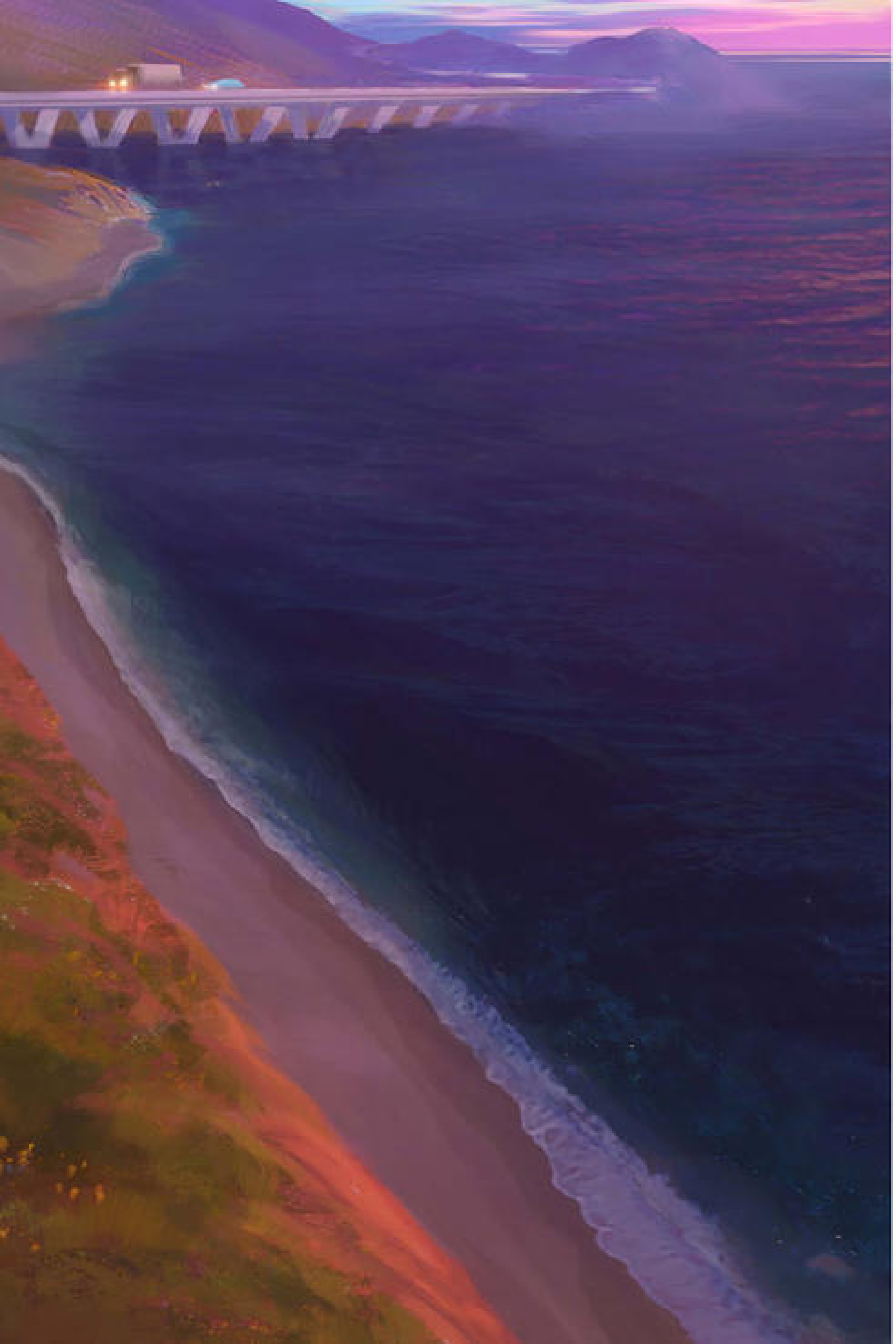



CLEVELAND MARINE LIFE INSTITUTE
MARINE LIFE INSTITUTE CLEVELAND
CLEVELAND MARINE LIFE INSTITUTE LIVE ANIMAL TRANSPORTATION
CLEVELAND MARINE LIFE INSTITUTE LIVE ANIMAL TRANSPORTATION
CLEVELAND MARINE TRANSPORT
CLEVELAND MARINE TRANSPORT
CM CLEVELAND MARINE TRANSPORT
CM CLEVELAND MARINE TRANSPORT
CLEVELAND MARINE TRANSPORT CLV, OH.
CLEVELAND MARINE TRANSPORT CO. CLV, OH.
CLEVELAND MARINE TRANSPORT CO. CLV, OH.
CLEVELAND MARINE ANIMAL TRANSPORT CLEVELAND, OHIO

(top row) **DON SHANK** Digital

(bottom) **CRAIG FOSTER** Graphic design

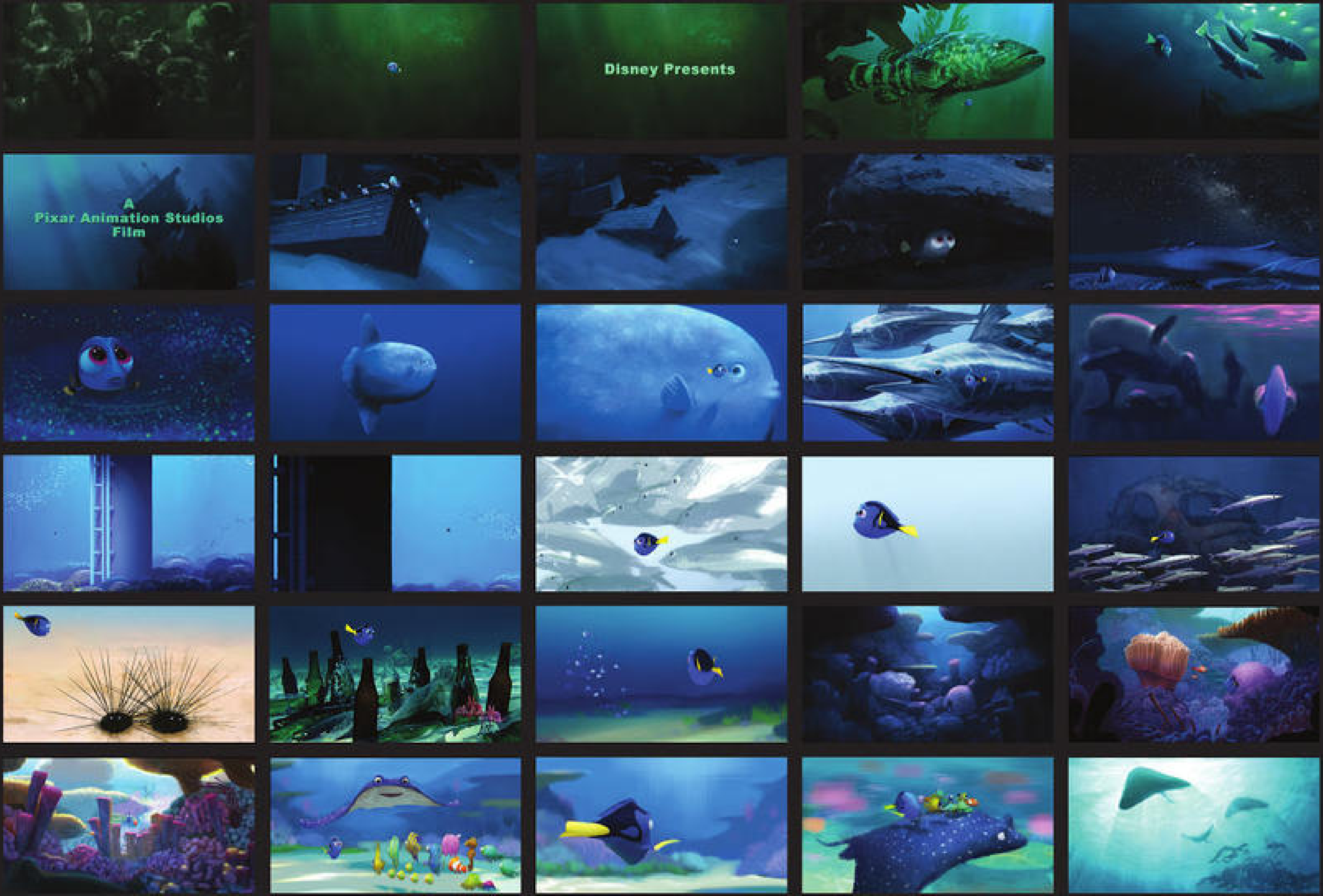
MARINE LIFE
INSTITUTE



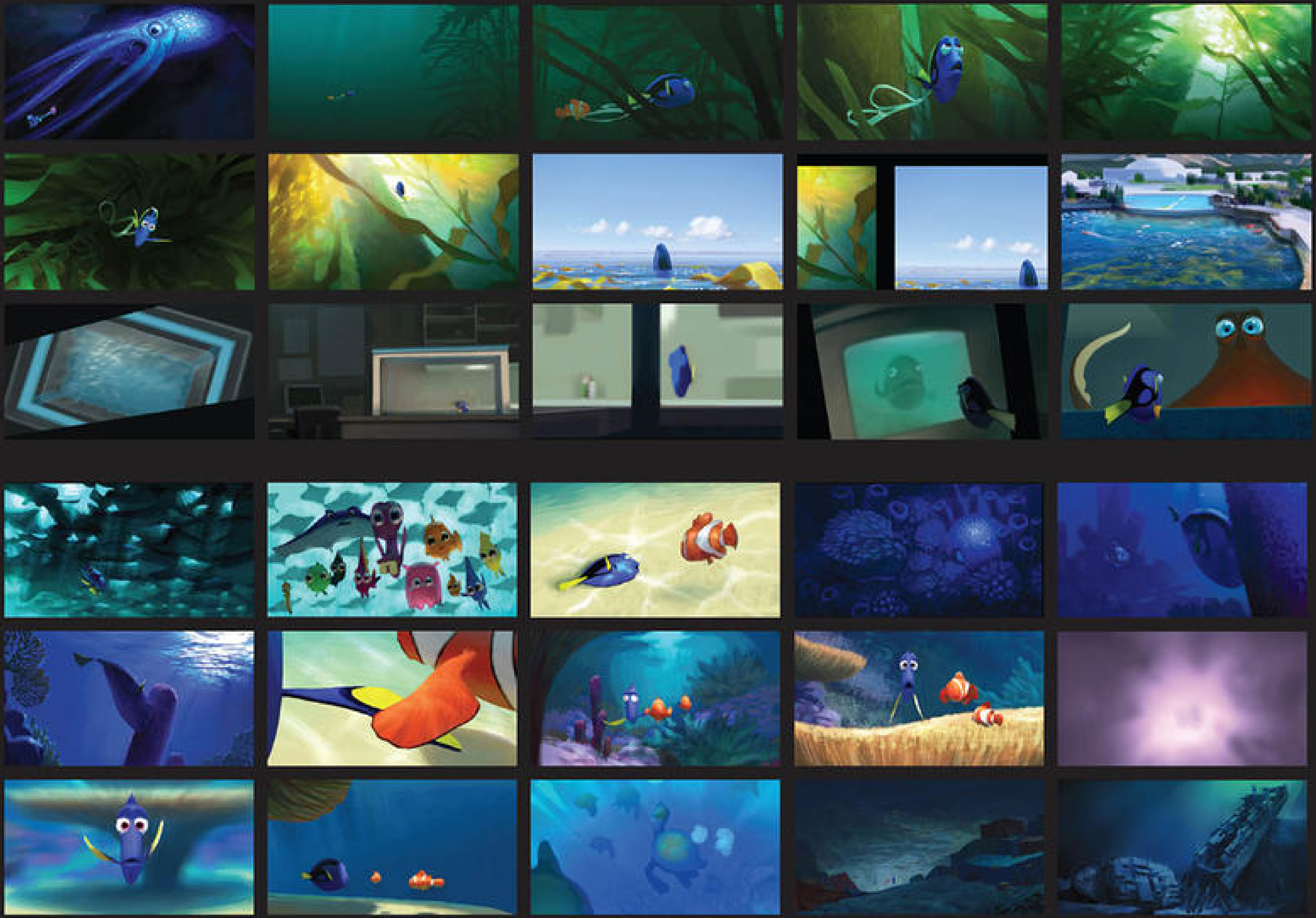
DANIEL LÓPEZ MUÑOZ Digital painting

In the **THIRD ACT** of our story, we wanted to give Dory a challenge to tackle that would demonstrate her new-found confidence in herself despite her short-term memory loss. We decided that rescuing Marlin and Nemo from a truck heading inland would be one of the biggest obstacles we could give to a fish. The manufactured world of the truck environment is about as far as you can get from the natural world of the ocean (while still allowing the fish to survive). So it provides a nice visual contrast as well as an effective set piece for showcasing Dory's capabilities.

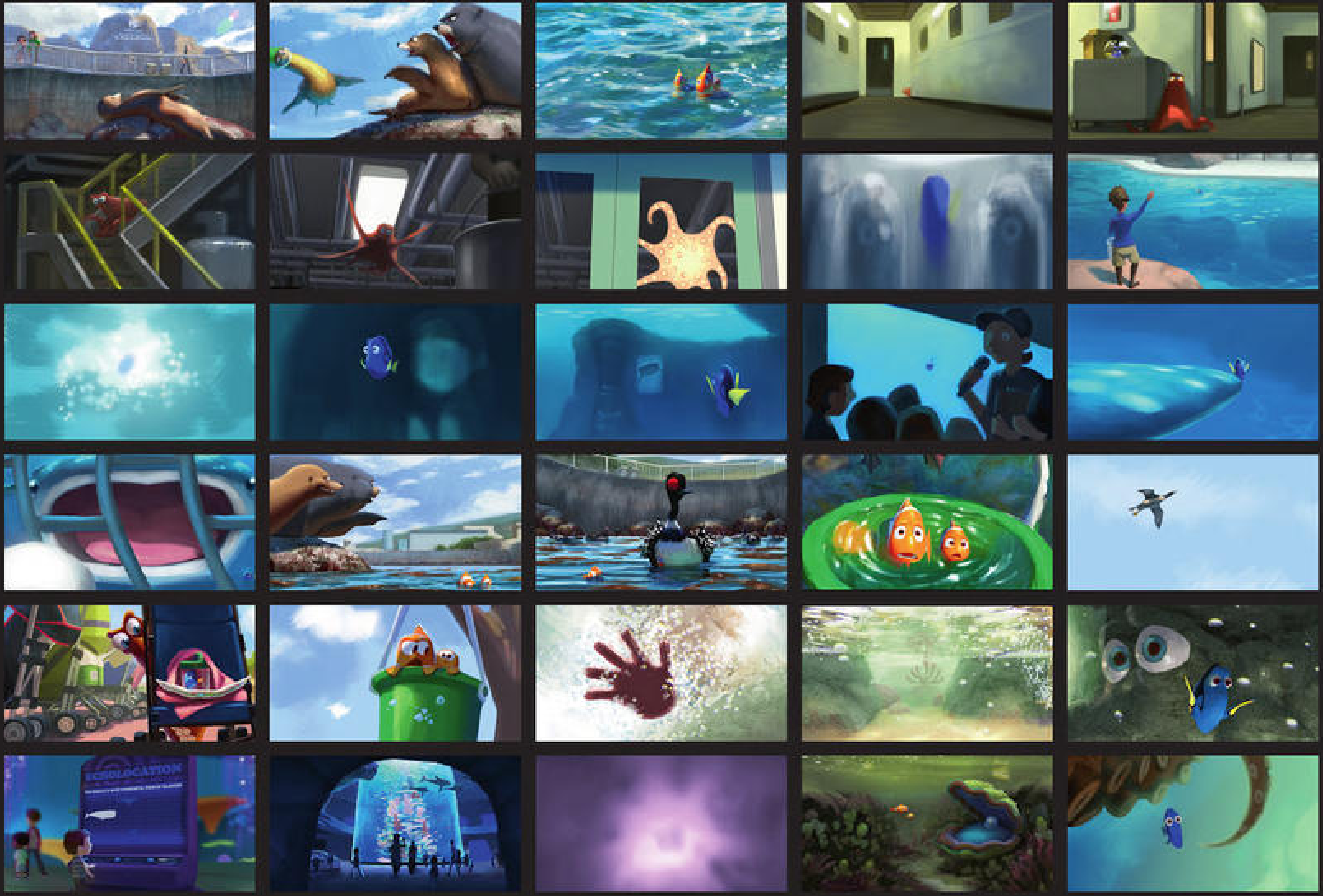
— *Angus MacLane, Co-Director*

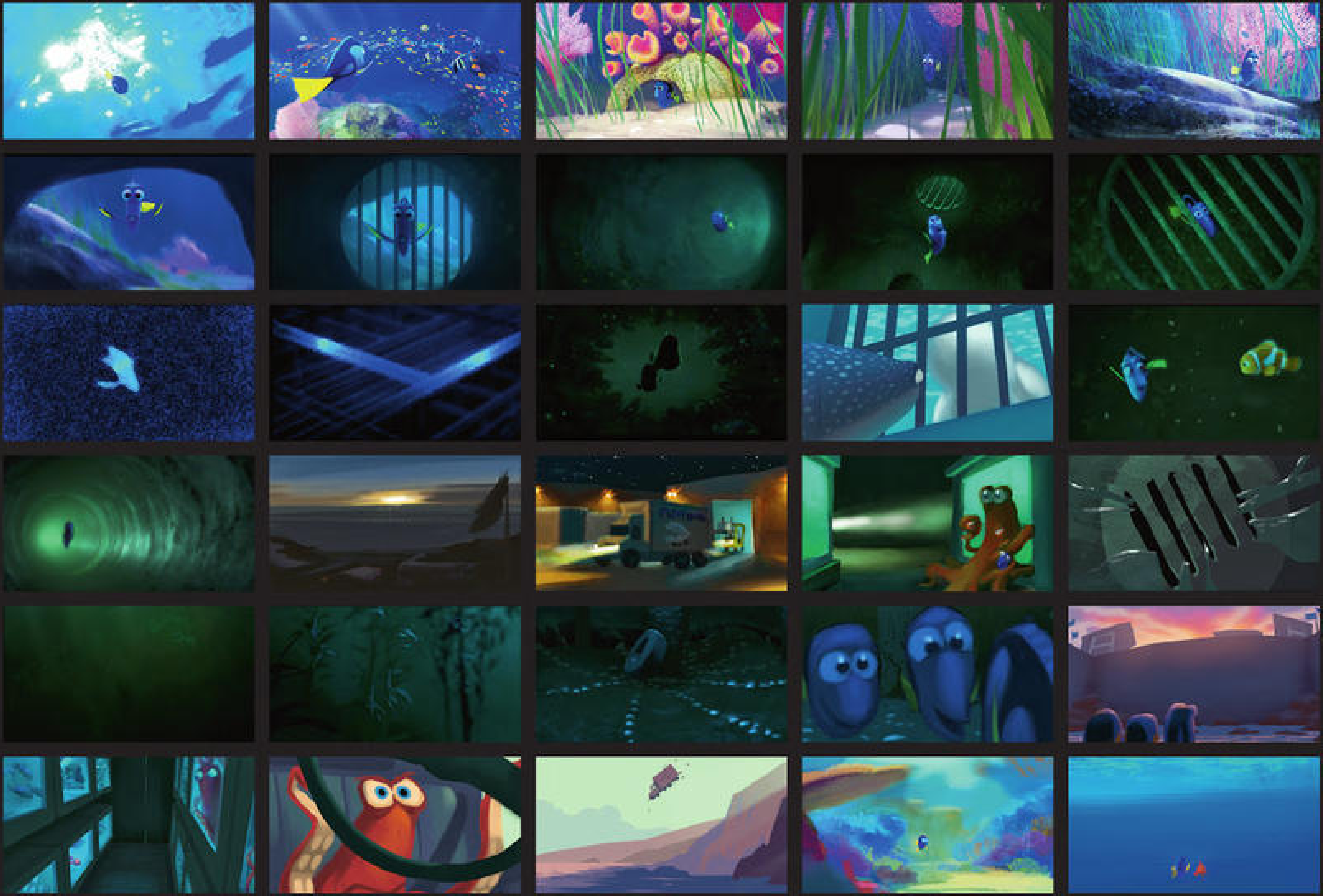

Disney Presents
A
Pixar Animation Studios
Film

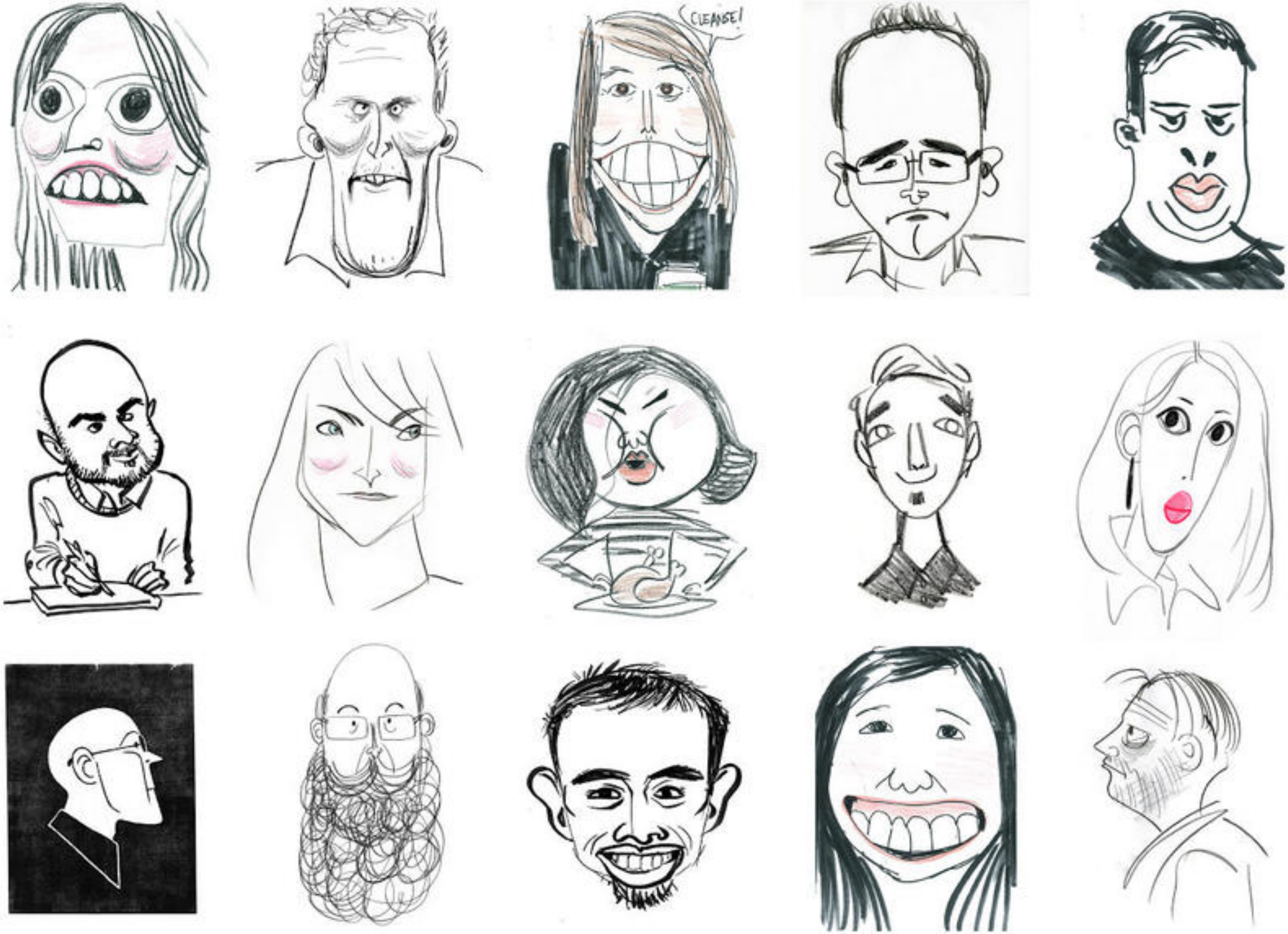
COLORSCRIPT



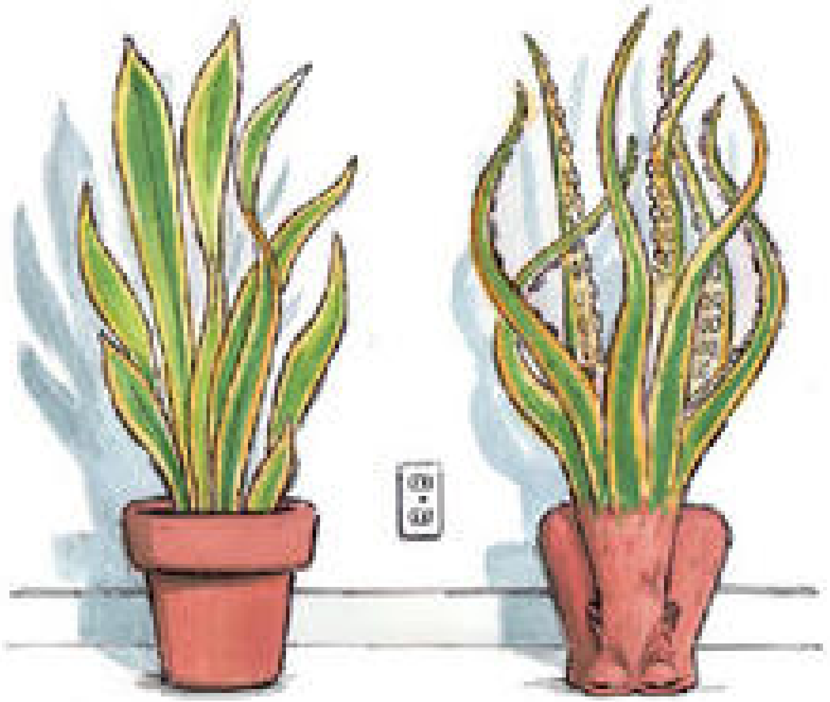
PAUL ABADILLA, JOHN LEE, DANIEL LÓPEZ MUÑOZ, KYLE MACNAUGHTON, STEVE PILCHER, SHELLY WAN Digital painting

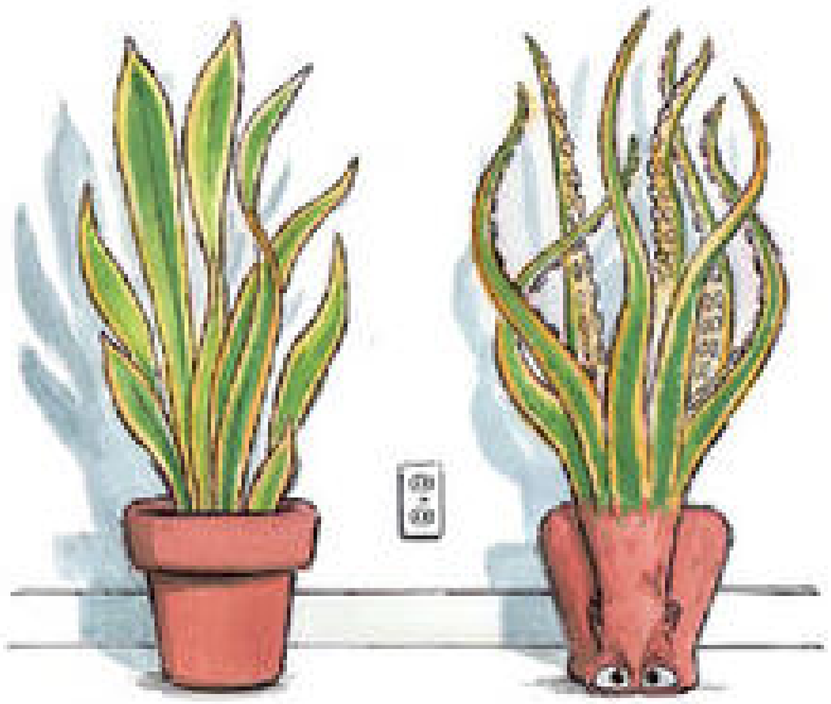

ECHOLOCATION





(top to bottom, left to right) **ALICE CLENDENEN by RONA LIU** Colored pencil; **STEVE PILCHER by RONA LIU** Colored pencil; **SUZ LOSHIN by PAUL ABADILLA** Colored pencil; **DANIEL LÓPEZ MUÑOZ by RONA LIU** Colored pencil; **TIM EVATT by PAUL ABADILLA** Marker; **BERT BERRY by JASON DEAMER** Marker; **DANA FRANKOFF by RONA LIU** Colored pencil; **RONA LIU by PAUL ABADILLA** Colored pencil; **JASON DEAMER by ALBERT LOZANO** China marker; **JENNI ROWLAND by RONA LIU** Colored pencil; **DON SHANK by RONA LIU** Colored pencil; **JEROME RANFT by RONA LIU** Colored pencil; **PAUL ABADILLA by JASON DEAMER** Marker; **ALYSSA MAR by PAUL ABADILLA** Marker; **CRAIG FOSTER by CRAIG FOSTER** Pencil





JASON DEAMER Watercolor